

AMERICAN ART

FROM AMERICAN COLLECTIONS

Decorative Arts, Paintings, and Prints of the Colonial and Federal Periods, from Private Collections, in an Exhibition Sponsored by THE FRIENDS OF THE AMERICAN WING

By James Biddle, *Associate Curator in Charge of the American Wing*

MARCH 6 TO APRIL 28

THE METROPOLITAN MUSEUM OF ART

NEW YORK • 1963

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FOREWORD

THE FRIENDS OF THE AMERICAN WING was formed in 1960 to foster the growing interest of antiquaries, collectors, and students in the work of the *American Wing*. It is the first group of its kind within the walls of this comprehensive Museum and has developed to the pleasure and benefit of all concerned. It has aroused the admiration of others desirous of affiliating their interests with areas of the Museum. The Trustees of the Museum wish to take this opportunity to thank the *Friends*, who have contributed in so many ways to this exhibition and to the catalogue.

JAMES J. RORIMER
Director

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	<i>Anonymous</i>

INTRODUCTION

THIS CATALOGUE commemorates the first large loan exhibition of American decorative arts and pictures to be organized by the American Wing in many years. Among the well-remembered exhibitions of the past are the Hudson-Fulton Exhibition of 1909, the Girl Scout Loan Exhibition of 1929, the Loan Exhibition of New York State Furniture of 1934, and The Greek Revival in the United States of 1943. It is our hope that this current offering will be followed by many other shows, a hope supported by the generosity of The Friends of the American Wing.

By annual contribution the Friends enable the Museum to make purchases and to organize special projects that ordinarily would not be possible. Last year through the Friends' generosity the Museum purchased an exceptionally fine late eighteenth century New England Hepplewhite chair, part of a set made for Elias Hasket Derby, the merchant prince of Salem, Massachusetts. This year the Friends make possible this special exhibition not only by lending from their own collections but also by underwriting the cost of the catalogue.

In 1961 an exhibition entitled *Collecting Americana 1956-1961* was arranged in some first-floor galleries of the American Wing. The aim of that show was to demonstrate how broad is the field of collecting in which the department is active through gifts and purchases. This year's exhibition stresses private, not institutional collecting. The two approaches can be and often are different: a museum curator must recognize the finest quality in every period and style, regardless of personal taste; the individual collector is free to purchase as he likes. The objects in this exhibition may reflect differences in private taste, but they testify also to the uniformly high standard of quality demanded of their possessions by these lenders.

This exhibition does not attempt to be a definitive study of furniture, silver, glass, porcelain, miniatures, prints, and paintings. The emphasis is upon objects of the eighteenth and early nineteenth centuries, roughly a hundred-year span, during which America produced some of her finest art. It is a period that has appealed to many collectors of Americana. The objects have been selected with an eye to their quality, beauty, rarity, and charm: we have tried to avoid showing items that simply duplicate what can be seen here in the American Wing 365 days a year. Future exhibitions will permit us to specialize in particular areas of American decorative art. For now, we desire only to bring briefly before the public eye objects of Americana that in the past have been reserved for the pleasure of the few.

No introduction to a catalogue is complete without a list of acknowledgments. Indeed, ours is a very special debt, for this exhibition could never have taken place without the aid of all The Friends of the American Wing. They have given generously of their material support and have provided the essential crutch of their advice and knowledge. To lenders other than the Friends, the Museum is most grateful for their kindness in permitting us to move the contents of their homes into our galleries and onto our walls for such an extended period of time.

The Exhibition Committees have been of paramount importance. They have not only recommended objects but have supplied much of the information and many of the attributions for the catalogue. They have reviewed the notes and offered many helpful suggestions. To the dealers in the arts of America, their staffs, and the collectors who form these committees, we extend our deepest thanks for their aid and support.

Finally, to our Museum colleagues we owe words of appreciation. Mrs. Yves Henry Buhler of the Museum of Fine Arts, Boston was most generous in helping to assemble the necessary photographs and information on some of the silver. John Sweeney of the H. F. du Pont Winterthur Museum provided leads in our search for objects. The library staff of the New-York Historical Society aided greatly in our research. Albert TenEyck Gardner of this Museum offered his invaluable assistance to the Paintings and Prints Committee. To the staff of the American Wing, Mary Glaze and Frances Gruber, and to the temporary researchers, Cynthia F. Ryan and Mary Coxe Schlosser, must go special thanks for their tireless researching efforts and general assistance. They truly have made the catalogue and exhibition possible.

JAMES BIDDLE

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TABLE OF CONTENTS

Foreword by <i>James J. Rorimer</i>	<i>v</i>
Lenders	<i>vi</i>
Introduction by <i>James Biddle</i>	<i>vii</i>
The Friends of the American Wing	<i>ix</i>
Furniture, <i>nos. 1–94</i>	3
Silver, <i>nos. 95–132</i>	51
Glass, <i>nos. 133–166</i>	64
Porcelain, <i>nos. 167–178</i>	67
Paintings, <i>nos. 179–192</i>	70
Prints, Water Colors, Pastels	
Views of New York, <i>nos. 193–205</i>	82
Historical Scenes and Personages, <i>nos. 206–231</i>	90
Miniatures, <i>nos. 232–244</i>	107
Miscellaneous, <i>nos. 245–250</i>	111

PHOTO CREDITS

- Douglas Armsden* 84
Gilbert Ask 35, 42, 59, 80, 167–177, 189, 190
Bagley Studios 39, 50
Brenwasser 185, 193, 194, 195, 196, 197, 201, 202, 204, 205, 221, 222, 223, 227, 229, 230, 232, 233, 234, 235, 236, 237, 238, 239
E. J. Cyr 40
John L. Di Lillo (Community Photo Studio) 56
Henry Ford Museum, Dearborn, Michigan 36
Gottcho-Schleisner 49, 81
Helga Photo Studio, Inc. 18, 44, 54, 58, 60, 61, 66, 94, 106, 109, 110
Jack Holland Studio 3
Christopher Holt (The Photo Shop Stores) 41
John T. Hopf 104
John Horan 82
Kennedy Galleries, Inc. 198, 209, 210, 211, 212, 218
Meyers Studio, Inc. 95, 96, 115, 116, 117, 128
W. F. Miller & Co. 21, 22
Charles P. Mills & Son 188
E. J. Moore 98, 99, 100, 111, 112, 113, 124, 129
Museum of Fine Arts, Boston 33
Old Print Shop 187, 231
Paris-Morris 102, 103, 123, 242, 243, 244, 247
William F. Pons 4, 78, 181
John D. Schiff 191, 192, 203, 206, 207, 208, 213, 214, 215, 216, 217, 219, 224, 225, 226, 228
Thurman Rotan 12, 13, 16, 17, 32, 37, 62, 77, 250
Rowles Studio 48, 179, 180, 186
Mr. Sandrian 249
Hugh J. Stern 2, 6, 7, 8, 9, 10, 11, 14, 23, 24, 25, 26, 28, 29, 30, 53, 55, 65, 70, 74, 85, 89
Taylor & Dull 1, 5, 15, 19, 20, 31, 34, 43, 45, 46, 47, 51, 52, 57, 64, 67, 68, 71, 72, 73, 75, 76, 83, 86, 87, 88, 91, 92, 93, 97, 101, 105, 107, 108, 114, 118, 119, 120, 121, 122, 125, 126, 127, 130, 131, 132, 133–166, 178, 182, 183, 199, 200, 220, 240, 241, 245, 246, 248
Wright Studio 27

AMERICAN ART FROM AMERICAN COLLECTIONS

FURNITURE

1. CORNER CHAIR

Newport, Rhode Island, 1755–1765

Mahogany

Height 32 in., width 29 in., depth 27 in.

This Chippendale-style corner or roundabout chair with finely pierced splat, bold knees, square section of leg, and vigorous although not undercut claws, has been attributed to the Newport cabinetmaker John Goddard (1723–1785). On the slip seat is written in ink “Brown,” which may refer to John Brown (1736–1803) of Providence. Goddard is known through letters to have made furniture for the Brown family, through a distaff side of which this chair descended until acquired by the present owner.

Secondary wood: maple slip-seat frame.

Lent by Mr. and Mrs. Lansdell K. Christie



2. CORNER CHAIR

New York, 1765–1775

Mahogany

Height 32 ¼ in., width 24 in., depth 20 in.

A particularly graceful example of a Chippendale roundabout, this piece shows New York characteristics in the pierced, crisply carved splats, the three-pellet motif on the backs (and on the knee where it is combined with a shell) and the foursquare outline of the ball-and-claw feet.

Secondary wood: cherry seat frame.

Lent by Robert G. Goelet





3. SIDE CHAIR

New York, 1730–1750

Walnut

Height 38½ in., width 21 in.

An outstanding example of the American Queen Anne style, this chair reflects Dutch influence in its broad proportions, pronounced curves of splat and stiles, and undercut carving of the cresting. A set of similar chairs was made for the Stephanus Van Cortlandt house in Manhattan.

Secondary wood: probably pine.

Lent by Mr. and Mrs. Frank L. King



4. SIDE CHAIR

Rhode Island, 1730–1750

Walnut

Height 40 in., width 20¼ in.

This “back stool,” a form developed during the Queen Anne period and often referred to as a slipper chair because of the low proportions thought suitable for a lady’s use, is a handsome example of Rhode Island chairmaking. The front cabriole legs, enlivened with C scrolls, end in pad feet, as do the strongly raked rear legs. The flat stretchers, used also at times in Philadelphia chairs, have molded edges, a typical Rhode Island refinement. The upholstery fabric dates from the eighteenth century.

Secondary wood: maple.

Lent by Bernice Chrysler Garbisch

5. *ARMCHAIR*

Philadelphia, 1740–1750

Walnut

Height 40 $\frac{7}{8}$ in., width 23 in., depth 18 $\frac{5}{8}$ in.

The stretchers, which are blocked and turned, are an unusual feature for a Philadelphia Queen Anne chair of this period. The trifid feet, rear stump legs, shaped arms, and carving of the knees and crest rail are far more typical of the cabinetwork of that city.

Lent by Mrs. Andrew Varick Stout



6, 7. *PAIR OF SIDE CHAIRS*

New York, 1740–1750

Mahogany

Height 39 $\frac{1}{4}$ in., width 20 $\frac{1}{2}$ in.

The crisply carved shell at the rounded crest rail, cupid's bow at the base of the splat, shell and husk on the knees, and webbed and knuckled claws are refinements that make these Queen Anne chairs of exceptional quality.

Lent by Dr. and Mrs. Samuel J. Phillips





8, 9. *PAIR OF SIDE CHAIRS*

Philadelphia, 1750–1760

Walnut

Height 42 $\frac{1}{8}$ in., width 20 $\frac{1}{2}$ in.

These fully developed Queen Anne chairs have pierced splats, crest rails centered with carved shell and serpentine scrolls, balloon seats, and cabriole legs carved with shell and husk, terminating in crisply carved ball-and-claw feet. As in many Philadelphia chairs, the seat rails are mortised through the stump rear legs. They are said to have been the property of the Connelly family.

Lent by Mr. and Mrs. Donald S. Morrison

10. *ARMCHAIR*

Philadelphia, 1760–1770

Mahogany

Height 41 $\frac{1}{4}$ in., width 25 $\frac{1}{2}$ in., depth 20 in.

The prominent ears of the bow-shaped crest rail, the curve and cut of the arms and arm supports, and the rear stump legs are all characteristic of Philadelphia Chippendale chairs. A chair with a similar Gothic back appears in Joseph Downs *American Furniture, Queen Anne and Chippendale Periods* (New York, 1952) no. 42. This one is further enriched by the delicacy of the carving of the knees.

Lent by Albert F. Smiley



11. *SIDE CHAIR*

Probably New York, 1760–1770

Mahogany

Height 38 in., width 22 $\frac{1}{2}$ in., depth 18 in.

The pronounced English taste for chinoiserie was not frequently echoed in American furniture. The Chinese Chippendale fret design of the legs and the pierced stretchers make this chair distinctive. A possibly identical chair is said to have been in the dowry of Cornelia Harring Jones of New York in 1765.

Lent by Irving S. Olds





12, 13. *PAIR OF SIDE CHAIRS*
Newport, Rhode Island, 1760–1770
Mahogany
Height 38 in., width 22¼ in., depth 17½ in.

The pierced Chippendale splat with cross-hatched carving is here combined with the earlier form of Queen Anne cabriole leg and pad foot. The chairs are attributed to John Townsend (1732/3–1809) of Newport on stylistic grounds.

Lent by Mr. and Mrs. Ralph E. Carpenter, Jr.



14. *SIDE CHAIR*
Massachusetts, 1760–1770
Mahogany
Height 37¾ in., width 21¾ in., depth 18½ in.

A similar splat appears on a New York chair (no. 11) in this exhibition. However, the lightness of form and delicacy of carving, from the ears of the crest rail to the hairy paws of the feet, make likely the attribution of this extremely fine Chippendale chair to a Boston cabinetmaker.

Lent by Bernice Chrysler Garbisch

15. *SIDE CHAIR*

New York, 1760–1775

Mahogany

Height 38 in., width 22½ in., depth 17 in.

The design of the splat resembles that used by Gilbert Ash (1717–1785), a chair-maker “in Wall Street near the City Hall.” The squared character of the claws and rear legs, broad leaf-carved knees, and gadrooned molding of the skirt are additional New York Chippendale details. The upholstery fabric dates from the eighteenth century.

Secondary wood: pine.

Lent by Mr. and Mrs. Reginald P. Rose



16, 17. *PAIR OF SIDE CHAIRS*

Philadelphia, 1765–1775

Maple

Height 38¾ in., width 21¼ in.

Both the refinement of workmanship and originality of the material make these Chippendale chairs of particular interest. Maple was not commonly used at this time for this type of chair, every element of which constitutes a summation of Philadelphia craftsmanship.

Bequest of Cecile L. Mayer, 62.171.1,2, subject to a life estate in Dr. Edgar Mayer and Susan L. Cullman. Lent by the life tenants





18. *SIDE CHAIR*

Probably Philadelphia, 1765–1775

Mahogany

Height 38 ½ in., width 22 in.

The carved raised molding that outlines every element of the back makes this Chippendale chair distinctive. The straight leg with stretchers has replaced the cabriole of an earlier style and the seat is upholstered over the frame rather than set into it.

William MacPherson Hornor, Jr. *Blue Book, Philadelphia Furniture* (Philadelphia, 1935) pl. 345

Lent by Mrs. Carlos A. Hepp



19, 20. *PAIR OF SIDE CHAIRS*

New York, 1765–1775

Mahogany

Height 37 ½ in., width 22 ½ in., depth 17 in.

The wide proportions, simple gadrooned skirt, thick cabriole legs, and squared outline of the ball-and-claw feet and rear legs are typical New York features. The pierced splat is a study in Gothic tracery and has a close affinity to a design in pl. 10 of Chippendale's 1762 edition of *The Gentleman and Cabinet Maker's Director*. These chairs have descended in Mrs. Rose's family. The upholstery fabric dates from the eighteenth century.

Secondary wood: pine.

Lent by Mr. and Mrs. Reginald P. Rose



21, 22. *SIDE CHAIR, ARMCHAIR*

Connecticut, 1780–1790

Cherry

Side chair: Height 38 in., width 22 in., depth 15 ¼ in.

Armchair: Height 40 ½ in., width 23 in., depth 17 ¾ in.

An attribution to the cabinetmaker Eliphalet Chapin (1741–1807) of East Windsor seems likely for these Chippendale chairs, because the splats are similar to those of pedigreed Chapin chairs. The shape of the carved crest rail and the stump back legs with seat rails mortised through show the cabinetmaker's Philadelphia training. The pronounced curves of the cabriole legs and squared outline of the ball-and-claw feet are more characteristic of Connecticut work. The chairs are part of a set that originally belonged to the Rev. Dr. Marsh of Wethersfield, Connecticut.

Lent by Mr. and Mrs. Frederick K. Barbour



23, 24. *SIDE CHAIR, ARMCHAIR*

New York, 1790–1800

Mahogany with satinwood inlays

Side chair: Height 36 in., width 20½ in., depth 18 in.

Armchair: Height 36 in., width 23¼ in., depth 18 in.

To see carved vase, swag, and “Prince of Wales” feather motifs in a New York Sheraton-style chair is not unexpected. It is far rarer to find these motifs inlaid. The chairs are said to have come from the Huntington family of Irvington, New York.

Secondary wood: ash.

Lent by Mr. and Mrs. Hobart A. H. Cook

25. ARMCHAIR

Connecticut, 1790–1800

Probably mahogany, with inlay

Height 38 $\frac{1}{4}$ in., width 22 $\frac{3}{8}$ in.

Hepplewhite chairs with the same splat design and similar details of inlay were made in 1795 for the Hartford statehouse by the Hartford cabinetmakers Samuel Kneeland and Lemuel Adams (working together 1792–1795). This is one of a pair.

Lent by

Mr. and Mrs. Philip H. Hammerslough



26. SIDE CHAIR

Connecticut, 1790–1800

Cherry, with inlay

Height 38 $\frac{1}{2}$ in., width 20 $\frac{1}{2}$ in.

Although very similar to armchair no. 25, this Hepplewhite side chair has the additional touch of inlay on the stiles. It is also one of a pair.

Lent by

Mr. and Mrs. Philip H. Hammerslough





27. SIDE CHAIR

By BENJAMIN FROTHINGHAM (1734–1809)
Charlestown, Massachusetts, 1790–1800
Mahogany

Height 33 in., width 22 in., depth 18 in.

Frothingham, a friend of Washington and a major in the Revolutionary War, signed this Hepplewhite chair on the inside of the back seat rail. The carving of the urn splat and crest rail is particularly noteworthy. An attribution of the carving to Samuel McIntire (1757–1811) has been suggested on the basis of a signed sketch of the splat now in the Essex Institute, Salem, Massachusetts.

Secondary woods: beech and maple.

Albert Sack *Fine Points of Furniture* (New York, 1950) pp. 54–55 (ill.)

Lent by William P. Toms



28. SIDE CHAIR

Salem, Massachusetts, 1790–1800

Mahogany

Height 38 ¼ in., width 20 ¾ in., depth 18 in.

Of the very finest quality, the carving possibly the work of Samuel McIntire (1757–1811), this shield-back chair is part of a set from the Jerathmeel Pierce house in Dedham, Massachusetts. The design of the splat is taken from pl. 28 of Thomas Sheraton's *Cabinet-Maker and Upholsterer's Drawing-Book*, II (London, 1794). The original upholstery was velvet trimmed with bands of pewter.

Secondary wood: maple.

Lent by Robert G. Goellet

29. *ARMCHAIR*

Philadelphia, 1800–1810

Mahogany

Height 33½ in., width 20¼ in., depth 20 in.

One of a set of six Sheraton-style chairs, originally twenty-four in number, thought to have been made for Mayor Thomas Willing (1731–1821) of Philadelphia in 1804 by Henry Connelly (1770–1826). The chair has the type of rounded spade foot associated with Connelly furniture. A set of ebony parlor furniture, with very similar chairs, was made for Stephen Girard in 1806–1807 by Ephraim Haines (1775–after 1811). The carving on the Haines pieces was done by John R. Morris. The similarity of the carved motifs on both groups leads to the supposition that Connelly also had his furniture carved by Morris.

Lent by Elizabeth G. Holahan



30. *SIDE CHAIR*

New York, 1805–1815

Maple

Height 34 in., width 19½ in., depth 16½ in.

Maple, an American substitute for satinwood, had a vogue in the early nineteenth century. This chair, with hairy-paw feet, reeded and turned legs, acanthus-carved knees, and an unusual pierced center splat of interlocking circles, may be the product of Duncan Phyfe's workshop.

Lent by Mr. and Mrs. Dwight Mills





31. *SIDE CHAIR*

WORKSHOP OF DUNCAN PHYFE

New York, 1810–1820

Mahogany

Height 31½ in., width 18 in., depth 15 in.

Part of a wedding set made by Phyfe (1768–1856) for Sophia Miles Belden, this American Empire chair uses the patriotic motif of the carved eagle with wings outstretched to form the principal ornament of the back.

Secondary wood: ash.

Nancy McClelland *Duncan Phyfe and the English Regency* (New York, 1939) pl. 248

Lent by Mrs. Giles Whiting



32. *SIDE CHAIR*

WORKSHOP OF DUNCAN PHYFE

New York, 1810–1820

Mahogany

Height 33 in., width 18 in.

The horizontal splat of carved eagle heads supporting a draped swag is most unusual. This chair, part of a set, was also made for Sophia Miles Belden of New York.

Secondary wood: ash.

Nancy McClelland *Duncan Phyfe and the English Regency* (New York, 1939) pl. 249

Lent by Mrs. Giles Whiting

33. *SIDE CHAIR*

By SAMUEL GRAGG (working in Boston
1809–1830)

Boston, 1810–1820

Probably ash and hickory, painted

Height 35 in., width 17 ½ in.

Part of a set, this most unusual painted
“fancy chair” is branded, on the underside
of the front rail, “S. Gragg Boston Patent.”
Samuel Gragg was listed in the Boston di-
rectories as a chairmaker from 1809–1830.

Lent by Mr. and Mrs. Bertram K. Little



34. *SIDE CHAIR*

New York or Philadelphia, 1815–1825

Mahogany veneer with ebony inlay

Height 32 ¾ in., width 18 ½ in.

This chair is an unusual American inter-
pretation of the Greek klismos so popular in
English Regency design. It was part of a
large set at Powelton, the Greek Revival
mansion near Philadelphia built by John
Hare Powel, whose uncle Samuel Powel had
been the “Patriot Mayor” of Philadelphia.

Secondary woods: ash and pine.

Lent by Mrs. L. Bond Powel





35. *ARMCHAIR*

Newport, Rhode Island, 1740–1750

Mahogany

Height 44 in., width 26 in., depth 19 in.

The fine shell carving of the knees, powerful bony claws, chamfered rear legs, and squared and turned stretchers help to identify the place of origin of this late Queen Anne chair. The arms, terminating in rams' horns, give additional distinction. The upholstery, of velvet with cloth and metal galloon, is probably contemporary with the chair.

Secondary wood: maple.

Lent by

Mr. and Mrs. Lammot du Pont Copeland



36. *ARMCHAIR*

Philadelphia, 1765–1775

Mahogany

Height 42½ in., width 27 in., depth 25¾ in.

This exceptional Chippendale "French Chair" with shaped back and seat and finely carved arms formerly belonged to the Wharton family. Thomas Affleck (working in Philadelphia 1763–died 1795) is known to have made furniture for Thomas Wharton and this chair has been attributed to his workshop.

Secondary woods: oak and hard pine.
William MacPherson Hornor, Jr. *Blue Book, Philadelphia Furniture* (Philadelphia, 1935) pl. 268

Lent by Mr. and Mrs. Adolph H. Meyer

37. *ARMCHAIR*

New England, 1785–1795

Mahogany

Height 42 in., width 23 in.

This pleasing example of a so-called “Martha Washington” chair has a canted back with shaped crest, shaped and slightly voluted open arms, and square tapered legs braced with stretchers. Of added interest is the inverted shield inlaid on the end of each arm and the line inlay on the arms and legs.

Lent by Mrs. Giles Whiting



38. *ARMCHAIR*

Massachusetts, 1785–1795

Mahogany

Height 45 in., width 27 in., depth 20 in.

The general construction, shaping, and carving of the arms and arm supports of this “Martha Washington” chair are associated with the Short family, cabinetmakers of Newburyport, Massachusetts. The earlier Queen Anne form of the cabriole leg, pad foot, and turned stretchers is still retained at this late date.

Secondary woods: maple and white pine.

Lent by William Stephen Serri





39. EAST CHAIR

Newport, Rhode Island, 1760–1775

Mahogany

Height 49 in., width 29 in., depth 18½ in.

This chair lacks the stretchers customarily associated with Newport easy chairs. The carved detail on the knees is found on tea tables and card tables made by John Goddard (1723–1785), Newport cabinet-maker.

Secondary woods: maple and white pine.

Lent by Mr. and Mrs. Stanley Stone



40. EAST CHAIR

Rhode Island, 1775–1785

Mahogany

Height 46 in., width 29 in., depth 23 in.

This finely proportioned chair, probably of Newport origin, uses stop fluting on the squared front legs.

Secondary wood: maple frame.

Lent by Mrs. Richard C. Ernst



41. SETTEE

Massachusetts, 1795–1805

Mahogany

Height 35½ in., width 38 in., depth 18 in.

This form of Sheraton settee, perhaps from Salem, Massachusetts, is not common in American furniture. The open arms, nicely shaped double chair back, tapered molded legs, and cross stretchers give lightness and grace to this relatively simple piece.

Secondary wood: maple.

Lent by Mr. and Mrs. John Mayer



42. *SOFA*

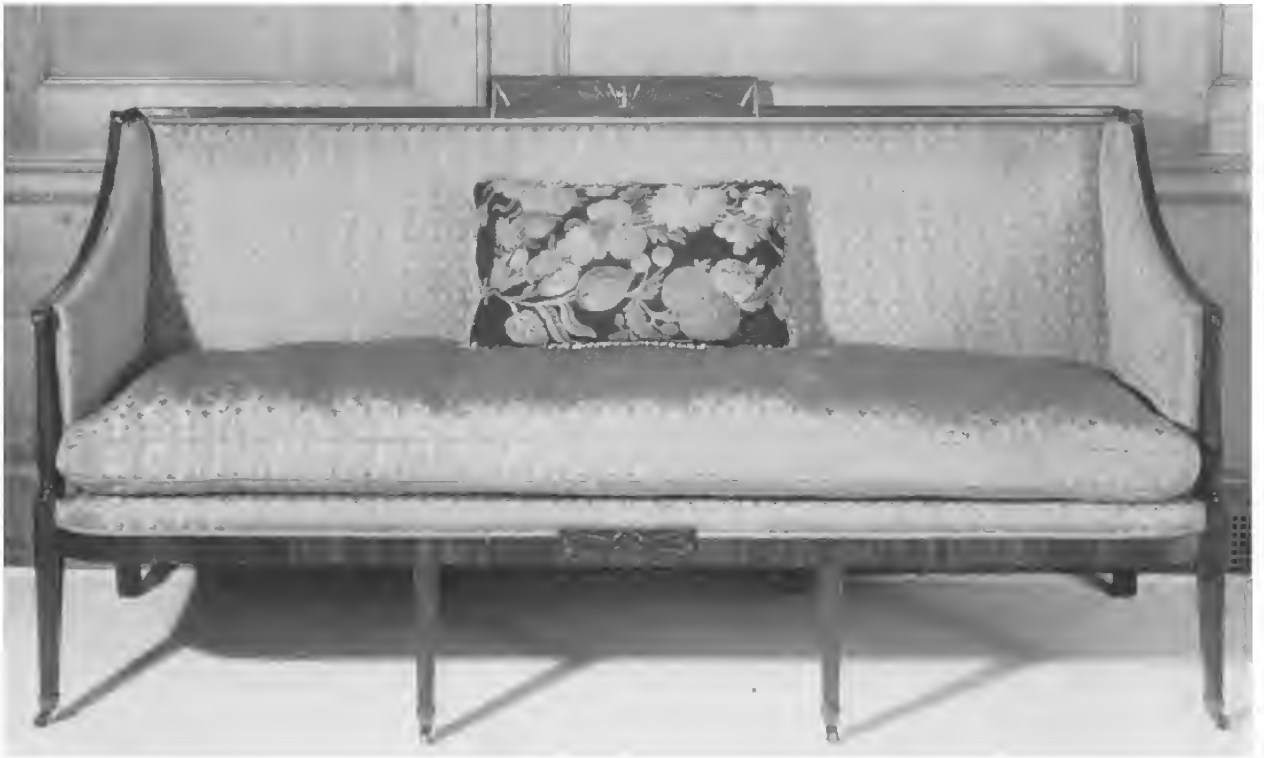
Philadelphia, 1770–1785

Mahogany

Height 39 in., length 72 in., depth 26 in.

The Marlborough feet, camel-shaped back with spurs, and canted and rolled arms give this American Chippendale sofa a particular distinction. The damask upholstery fabric dates from the eighteenth century.

Lent by Mr. and Mrs. Lammot du Pont Copeland



43. *SOFA*
New York, 1790–1805
Mahogany
Length 78 in.

Other chairs and sofas with similarly carved backs and reeded legs have been associated with the New York firm of Slover and Taylor (1802–1804). This sofa has the added adornment of a carved center panel on the seat rail, delicate reeding, and rosette and water-leaf carving on the vase-shaped arm supports.

Lent by Mrs. Giles Whiting



44. *STOOL*

New York, 1760–1770

Mahogany

Height 18 in., width 22 in., depth 16 in.

Stools are a rarity in American furniture. The oval form, cyma recta molding of the seat rail, crosshatching on the knees, and fine carving of the feet make this one particularly desirable.

Lent by Mr. and Mrs. Stanley Stone

45, 46. *PAIR OF WINDOW SEATS*

New York, 1815–1825

Grained rosewood, gilt stenciling

Height 30 in., length 41 ½ in.

In these seats, attributed to the workshop of Duncan Phyfe, native hardwood has been painted to resemble a wood with more exotic graining. Gilt stenciling has replaced not only the carving, except on the feet and legs, but also the usual ormolu mounts of the period.

Nancy McClelland *Duncan Phyfe and the English Regency* (New York, 1939) pl. 168

Lent by

General and Mrs. John Williams Morgan



47. *CHEST OF DRAWERS*

Newport, Rhode Island, 1750–1765

Mahogany

Height 34 in., width 36 in., depth 21 in.

This unusual chest with serpentine front, sides, and corner posts retains its original brasses and veined marble top. The extended cabriole legs terminate in ball-and-claw feet in front, pad feet in back. The chest belonged originally to Robert Crooke and Anne Wickham of Newport, Rhode Island. On the basis of stylistic details it has been attributed to the cabinetmaker John Goddard (1723–1785).

Secondary wood: chestnut.

Lent by Mr. and Mrs. Charles H. Gershenson



48. *CHEST OF DRAWERS*

New York, 1760–1770

Mahogany

Height 34 in., width 35 in., depth 21 ¼ in.

This chest, a Livingston family piece from Oak Hill, on the Hudson, shows its New York origins in the wide chamfered corners enriched with fluting and ending in lambs' tongues, the gadrooned molding carried across the front and sides at the base, and the four strong, squared ball-and-claw feet. The molded edge of the top and the original brasses are further enrichments. Unlike many New York chests, this one has dust boards between the drawers and at the bottom.

Secondary wood: yellow poplar.

Lent by Mrs. Henry H. Livingston

49. *CHEST OF DRAWERS*

New York, 1760–1770

Mahogany

Height 32 in., width 33½ in., depth 16¼ in.

The serpentine form of this four-drawer Chippendale chest, combined with the concave sides, chamfered fluted corners, and knees and brackets carved with *C* scroll and acanthus, make it a particularly distinguished piece of New York cabinetmaking. The drawers have full dust-board dividers.

Secondary wood: whitewood.

Lent by Mr. and Mrs. M. Taradash



50. *CHEST OF DRAWERS*

Philadelphia, 1765–1775

Mahogany

Height 36½ in., width 42½ in., depth 24 in.

Although this is a simpler version of a type of chest made by Jonathan Gostelowe (1745–1795), the quarter columns at the corners, massive bracket feet, particularly fine rococo pierced brasses, and color of the wood make it a most satisfactory piece. This five-drawer chest originally belonged to Mrs. Samuel Powel (her portrait is no. 182 in this exhibition) and has descended to the present owner.

Secondary woods: tulip poplar and pine.

Lent by Mrs. L. Bond Powel

51. CHEST OF DRAWERS

Probably Boston, 1765–1775

Mahogany

Height 32 ½ in., width 37 ½ in., depth 21 in.

The bombé shape is a specialty of cabinet-makers of New England. In this piece the sides of the drawers reflect the bombé shape of the case. The strong rake of the back claws of the feet and the pronounced overhang of the top are further clues to Massachusetts origin.

Secondary wood: white pine.

Lent by Mr. and Mrs. S. R. Laslocky



52. CHEST OF DRAWERS

Connecticut, 1770–1785

Cherry

Height 36 ½ in., width 37 ½ in., depth 19 ½ in.

This chest is a Connecticut interpretation of the block-front style commonly associated with Newport, Rhode Island. Enriched with convex and concave shells of different design and incised and punched ornament, it has been attributed to Aaron Roberts (1758–1831) of New Britain.

Secondary wood: white pine.

Lent by Mr. and Mrs. Stanley Stone





53. CHEST OF DRAWERS

Connecticut, 1790–1800

Cherry with maple inlay

Height 37 in., width 42½ in., depth 22 in.

This bow-fronted bureau with quarter columns at the corners and fine line inlay on drawers and bracket feet makes lavish use of banding and fan and eagle inlays on the top. The piece has been attributed to the cabinetmakers Kneeland and Adams (working together 1792–1795) of Hartford, Connecticut.

Secondary wood: pine.

Lent by H. J. Szold



54. CHEST OF DRAWERS

Massachusetts, possibly Newburyport,
1795–1805

Mahogany

Height 40 in., width 43½ in., depth 21 in.

Mahogany veneer has been used to its most decorative effect on this Hepplewhite-style serpentine-front bureau. The massive brass drawer pulls and ivory keyhole escutcheons give an added touch of elegance.

Secondary wood: pine.

Lent by Mrs. Carlos A. Hepp



55. *HIGH CHEST OF DRAWERS*

Massachusetts, probably Boston, 1735–1750

Walnut

Height 84 in., width 41 in., depth 23 in.

In form this “highboy” resembles a japanned one at Winterthur labeled by John Pimm (working 1736–died 1773). Here the decoration is provided by the grain of the walnut veneer, string inlays, gilded shells, and stars inset on the sides.

Secondary wood: white pine.

Lent by Mr. and Mrs. Lansdell K. Christie



56. HIGH CHEST OF DRAWERS

Newport, Rhode Island, 1760-1770

Mahogany

Height 84 in., width 41 in., depth 21 in.

The molded, broken-pedimented bonnet top with urn finial, the quarter corner columns, and the superb carving of the shell, knees, and ball-and-claw feet make this chest a magnificent example of Newport craftsmanship. There is also the ultimate refinement of the rare undercut claws associated with the work of John Goddard. The chest was purchased by Elisha Dyer (1770-1845) of Providence, an ancestor of the present owner.

Secondary woods: tulip poplar and chestnut.

Lent by Elisha Dyer



57. *CHEST-ON-CHEST*

Probably Boston, 1760–1770

Mahogany

Height 93 in., width 46 in., depth 23 in.

The bombe form, which Joseph Downs describes as “the ultimate test of skillful joinery,” gives this Chippendale double chest unusual importance. The fluted pilasters, shell carving, voluted pediment, and fine contemporary brasses enhance the total effect. A companion piece is at Williamsburg.

Secondary wood: white pine.

Lent by Mr. and Mrs. Lansdell K. Christie



58. *CHEST-ON-CHEST*

Philadelphia, 1765–1775

Mahogany

Height 91 $\frac{1}{4}$ in., width 43 $\frac{3}{4}$ in., depth 23 $\frac{3}{4}$ in.

The double chest is a form less frequently found in Philadelphia than the high chest of drawers. This eight-tier example has the customary bracket feet and plain case ornamented only with quarter columns. The skill of the carver is loosed, however, in the elements of the sharply angled broken pediment. The chinoiserie design of the fret is most unusual. The bail handles with shell motifs are original.

Secondary woods : poplar and pine.

Lent by Sylvan L. Joseph

59. *MINIATURE
CHEST-ON-FRAME*

Philadelphia, 1745–1755

Walnut

Height 34 in., width 21 in., depth 12 in.

The shell carving, “compass” inlay, and maple banding distinguish this Queen Anne piece. The inlaid initials C.G. are said to be those of Catherine Graeff, of Graeff’s Landing, near Lancaster, Pennsylvania.

Secondary wood: poplar.

Lent by

Mr. and Mrs. Lammot du Pont Copeland



60. *MINIATURE CHEST*

Pennsylvania, probably Lancaster County,
1775–1785

Walnut

Height 39½ in., width 26¾ in., depth 14¼ in.

A small version of a Philadelphia Chipendale high chest of drawers, this piece has been ascribed to John Bachman II (1746–1829), a Swiss-trained cabinetmaker who, with his father and brothers, made fine furniture in the York, Pennsylvania area.

Secondary wood: poplar.

Lent by William Stephen Serri





61. *DESK-ON-FRAME*

Philadelphia, about 1740–1750

Walnut

Height 43 in., width 40 in., depth 22 in.

An uncommon form, this Queen Anne desk with trifold foot and stocking, cabriole leg, and elaborately scrolled skirt may be from the cabinet shop of William Savery (1721/2–1787).

Secondary woods: poplar and pine.

Lent by

Mr. and Mrs. Lammot du Pont Copeland



62. *SCRUTOIRE*

Boston, 1795–1805

Mahogany with satinwood, rosewood, and maple inlays

Height 44 in., width 40 in., depth 20 in.

The desk is attributed to John and Thomas Seymour, father and son (working in Boston, inclusive dates, 1794–1842). An unusual feature is the arched simulated tambour doors inlaid with alternate strips of mahogany and maple. The satinwood oval inserts and zigzagged pilasters further enrich the side doors.

Secondary wood: pine.

Vernon C. Stoneman *John and Thomas Seymour* (Boston, 1959) pl. 40

Lent by Mrs. Giles Whiting



63. *SCRUTOIRE*

Philadelphia or Baltimore, 1790–1805

Mahogany with rosewood and satinwood inlays

Height 39 in., width 41 in., depth 25 in.

This writing table with a tambour roll top was found in Philadelphia. It might automatically be ascribed to Baltimore except that the same high level of craftsmanship is found in an inlaid desk with bookcase top in the American Wing that bears the signature of a Philadelphia cabinetmaker, John Davey (working 1802). The two pieces are of approximately the same date.

Secondary wood: tulip poplar.

Luke Vincent Lockwood *Colonial Furniture in America*, 3rd ed., I (New York, 1926) p. 267, fig. 289

Lent by Mr. and Mrs. Sherman R. Hoyt



64. *DESK AND BOOKCASE*

New England, 1790–1800

Mahogany and branch satinwood

Height 75½ in., width 38¾ in., depth 19 in.

The use of the satinwood veneering on this Sheraton-inspired piece is particularly refined, for the paneling of the lower drawers is echoed on the drop lid of the desk. The glazed doors show Gothic Revival inspiration in their pointed arches. Furniture of a similar character has been identified with a Portsmouth, New Hampshire school of cabinetmaking, and this desk is known to have descended in the family of Samuel Oakes of Portsmouth, whose account book dated 1756 accompanies the piece.

Secondary wood: pine.

Lent by Mrs. William C. Harding



65. *DESK AND BOOKCASE*

New York, 1810–1820

Mahogany and satinwood

Height 78 in., width 39 in., depth 22 in.

Showing touches of the nineteenth century Gothic Revival in the shaping of the kneehole, lower paneling, and tracery of the glazed doors, the desk relies chiefly upon the grain of the mahogany and satinwood veneers for its adornment. It is attributed to the workshop of Duncan Phyfe.

Secondary wood: tulip poplar.

Lent by Mrs. Carlos A. Hepp



66. *DRESSING TABLE*

Probably Massachusetts, 1715–1725

Maple; inset slate top

Height 28 in., width 41 in., depth 25 in.

The tops of so-called “slate-top” tables were imported from Europe, and a Swiss origin has been suggested. The pronounced curve of the cabriole leg, combined with the wide Spanish foot, is noteworthy in this early form of Queen Anne “lowboy.”

Secondary wood: pine.

Lent by

Mr. and Mrs. John Holme Ballantine



67. *MIXING BOARD WITH INSET MARBLE TOP*

New England, 1790–1800

Mahogany, curly maple, and satinwood; inset marble top

Height 38½ in., width 45 in., depth 25 in.

“Seymour” and the price of the top, \$15, are written in chalk on the underside of the marble. From this evidence and the decorative characteristics of the banding and veneering, the board has been attributed to the Seymours, who worked in Portland from 1785 to 1794 and in Boston from 1794 until 1842, the last year in which Thomas, the son, was listed.

Secondary wood: white pine.

Vernon C. Stoneman *John and Thomas Seymour* (Boston, 1959) pl. 91

Lent by Thomas M. Evans

68. *CARD TABLE*

New York, 1740–1755

Mahogany

Height 28 ½ in., width 33 ½ in., depth 14 in.

The “porringer top,” shell and husk carving on the knees, and heavy pointed feet help to establish this Queen Anne table’s New York origin.

Secondary wood: pine.

Lent by Mr. and Mrs. Reginald P. Rose



69. *CARD TABLE*

Newport, Rhode Island, 1760–1770

Mahogany

Height 27 ½ in., width 36 in., depth 17 ½ in.

The finest of Newport furniture is well represented in this catalogue. This broken-front Chippendale-style table shows undercut claws, a tour de force of carving associated with the name of John Goddard (1723–1785).

Secondary wood: maple.

Lent by Mrs. Carlos A. Hepp





70. *CARD TABLE*

Philadelphia, 1765–1775

Mahogany

Height 27½ in., width 31½ in., depth 15½ in.

The undulating outlines of the frame and graceful carving of the skirt and knees give this Chippendale-style table a particular distinction. A rare feature for a Philadelphia piece is the drawer concealed behind the swinging rear leg. Joseph Downs in his *American Furniture* states that this hidden drawer, although customary in New York tables, has been found in only two other Philadelphia tables: one at Winterthur, the other the Cadwalader card table on loan to this exhibition (no. 71). This table is thought to have belonged to Colonel Ashe, aide-de-camp of General Washington.

Secondary woods: tulip poplar and oak.

Lent by Mr. and Mrs. William T. Baird



71. *CARD TABLE*

Philadelphia, 1765–1775

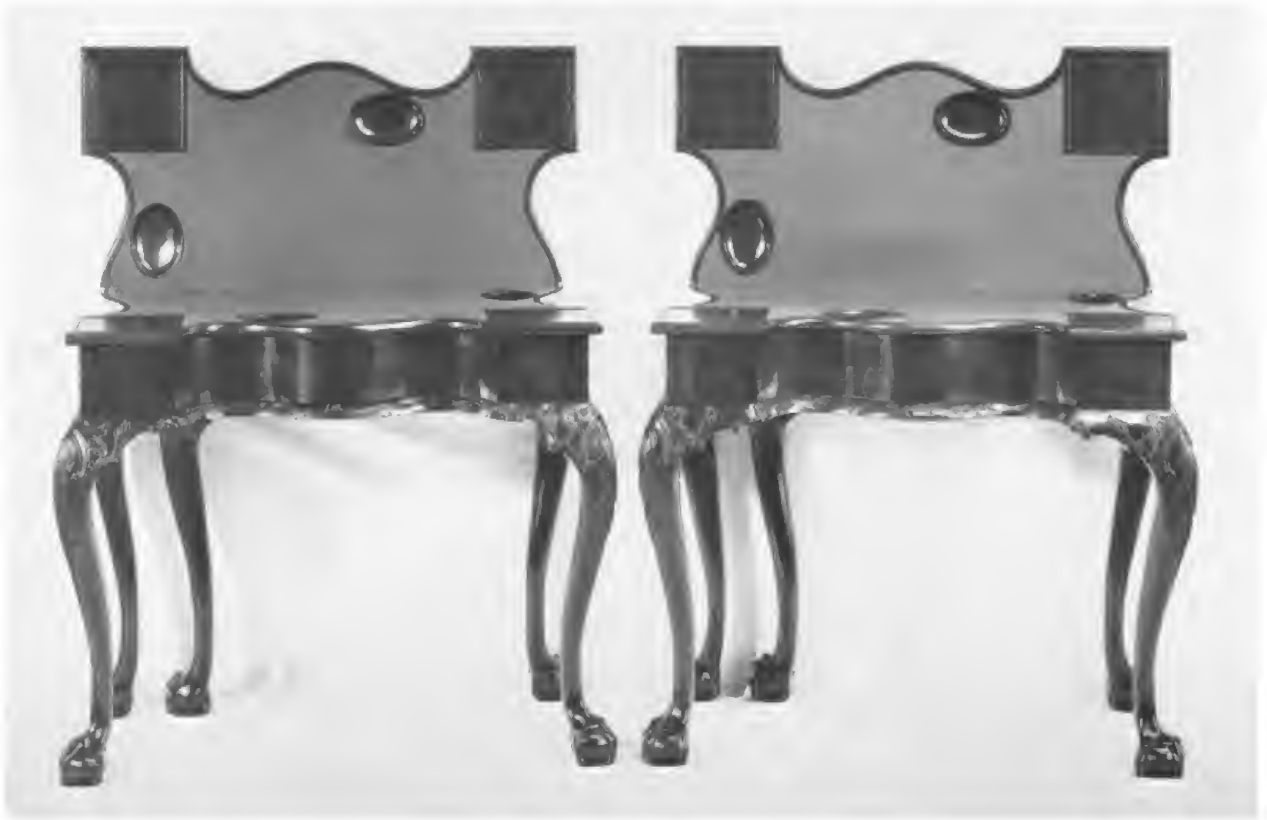
Mahogany

Height 28 in., width 39½ in., depth (open) 30½ in.

To describe this famous table is almost superfluous. It belonged originally to General John Cadwalader and has always remained in the family. Its serpentine form, superb rococo carving, and hairy-paw feet rank it among the outstanding pieces of Philadelphia Chippendale furniture extant. A rare feature for Philadelphia card tables is the drawer hidden behind the swinging leg. This table appears in the Cadwalader family portrait (no. 183).

Secondary woods: poplar and yellow pine.

Lent by John Cadwalader, Captain U.S.N.R. (ret.), and Mr. and Mrs. John H. W. Ingersoll



72, 73. *PAIR OF GAMING TABLES*

New York, 1765–1775

Mahogany

Height 26 ¼ in., width 30 ¼ in., depth 15 ½ in.

A single gaming table of this small size and quality would be of considerable interest, a pair is very much more so. The tables are said to have been given by George Washington to Judge and Mrs. John Berrien, whose house at Rocky Hill, New Jersey was his headquarters while Congress was in session at Princeton in 1783. Typical New York features are the strong over-all contours, leaf-and-scroll carving of the knees, squared quality of the claws, and oak framing with a concealed white-wood drawer. Far more unusual is the foliated and applied molding of the front apron, scalloping of the oak back frame, and use of mahogany veneered on oak rather than in the solid.

Secondary woods: oak and whitewood.

Lent by Mr. and Mrs. Lansdell K. Christie

74. CARD TABLE

Probably Massachusetts, 1770–1780

Mahogany

Height 28 in., width 33 in., depth 16 in.

The delicate curve and thinness of the cabriole leg, crisp but flowing leaf carving of the knees, and widespread knobbly claws suggest the Massachusetts attribution. Family tradition records that the table was bought by Elisha Dyer (1770–1845) of Providence. It has always remained in the family.

Secondary woods: maple and pine.

Lent by Elisha Dyer



75. CARD TABLE

Baltimore, 1790–1805

Mahogany with satinwood and other inlays

Height 30¾ in., width 35 in., depth 17¼ in.

Baltimore cabinetmakers are known at this period for the refinement of their furniture. This D-shaped table, with oak-leaf-and-acorn design on the stiles and bell-flowers inlaid on satinwood panels on all four legs with pendent tassels below, is tangible proof of this reputation.

Secondary wood: maple.

Lent by Mrs. Giles Whiting



76. CARD TABLE

Massachusetts, 1795–1805

Mahogany with satinwood and curly maple inlays

Height 28½ in., width 35 in., depth 18 in.

This fine New England card table, inlaid with the familiar eagle and eighteen stars on the apron, has urns on the posts, curly-maple checkered borders, and inlaid and cuffed legs. The table has been attributed to the shop of John and Thomas Seymour of Boston.

Secondary woods: birch and pine.

Lent by Mr. and Mrs. Lansdell K. Christie



77. DINING TABLE

Newport, Rhode Island, 1765–1775

Mahogany

Height 28 in., width 62 in., depth 62¾ in.

The attribution of this drop-leaf Chippendale-style table to John Goddard is based on the familiar undercut talons of the ball-and-claw feet and the squared outline of the legs. A similar table is in a private collection in Providence.

Secondary woods: tulip poplar and maple.

Lent by Mr. and Mrs. Ralph E. Carpenter, Jr.



78. SIDE TABLE

Newport, Rhode Island, 1760–1775

Mahogany with marble top

Height 28½ in., width 49½ in., depth 16¾ in.

The carving of the knees and the undercut claws suggest the attribution of this exceptional table to the cabinetmaker John Goddard. The front and side skirts are mahogany veneered on maple. The table, originally a possession of a governor of Rhode Island, had been used since 1802 until a few years ago as an altar table in Christ Church, Hudson, New York.

Secondary wood: maple.

Bequest of Vincent D. Andrus, 62.138a, b



79. SOFA TABLE

New York, 1805–1815

Mahogany

Height 42 in., width 57 in., depth 25 in.

Sofa tables, intended to stand not behind but in front of a sofa as a lady's reading, writing, or work table, are far less common in American than in English furniture. The carved motifs of this piece, with its gilded brass feet and lion's-mask handles, make likely an attribution to the workshop of Duncan Phyfe.

Secondary wood: tulip poplar.

Lent by

Mr. and Mrs. John Holme Ballantine

80. *TEA TABLE*

New England, 1735–1750

Walnut

Height 27 in., width 30 in., depth 20½ in.

A Queen Anne tea table of such fine quality is rarely come upon today. The shaped and molded tray top with candle slides, crisp undulating outline of the skirt, fine leaf carving on the knees of the cabriole legs, and incised decoration of the four hoof feet give this table a particular distinction.

Secondary wood: pine.

Lent by Mrs. Lewis du Pont



81. *TEA TABLE*

New York, 1755–1765

Mahogany

Height 27 in., width 31½ in., depth 16½ in.

New York characteristics can be found in the cascading leaf carving of the knees, gadrooned molding at the bottom of the apron, and square form of the ball-and-claw feet. A fine detail is the ball-and-dot molding surmounting the tray top. This Chippendale-style table, originally in the Pearsall family of New York, was exhibited in the 1909 Hudson-Fulton Exhibition at the Metropolitan Museum.

Lent by Mr. and Mrs. M. Taradash



82. *TEA TABLE*

New England, possibly Portsmouth, New Hampshire, 1765–1775

Mahogany, mahogany veneer on maple

Height 27½ in., width 32¼ in., depth 22¼ in.

Only six American tables of this Chippendale design are known, four of which have Portsmouth, New Hampshire histories. It is possible that all of them, as well as a kettle stand (no. 84) may have been made by an as yet unidentified Portsmouth cabinetmaker. A similar but slightly larger table with a solid rim is in the collection of the American Wing.

Secondary woods: maple and white pine.

Lent by Rear Admiral and Mrs. E. P. Moore





83. CANDLESTAND

Newport, Rhode Island, 1760–1775
Mahogany with satinwood inlay
Height 27 ¼ in., diameter 14 ½ in.

The rodentlike claws and shell carving of the knees appear on a variety of small Newport pieces. The star inlay and fluted column are an added refinement.

Lent by Thomas M. Evans



84. KETTLE STAND

New England, possibly Portsmouth, New Hampshire, 1765–1775
Mahogany, mahogany veneer on maple
Height 26 ¼ in., width 12 in., depth 11 ¾ in.

This unusual American form is made even more interesting by the existence of six tea tables of similar design (see no. 82). Tradition has it that the stand with matching tea table was purchased at the sale of the effects of Sir John Wentworth (1736–1820) of Portsmouth by the great-great-grandfather of the present owner. The stand, with teacup slide, molded square legs, pierced brackets, and C scroll stretchers joined with a Gothic spire, is missing only its gallery.

Secondary wood: maple.

Lent by Mr. and Mrs. W. G. Wendell



85. FOLDING TABLE

New York, 1760–1770
Mahogany
Height 29 in., 30 ½ in. square (open)

So-called “spider-leg” tables, although common in England, are rarely identifiable as American. The secondary wood of the drawer helps to establish the provenance of this piece.

Secondary wood: tulip poplar.

Lent by Mrs. Carlos A. Hepp

86. *NEST OF TABLES*

New England, 1795–1805

Curly maple with painted decoration

Largest table: Height 29¼ in., width 17¼ in., depth 12¼ in.

Table nests are rare in American furniture. This set, with bamboo turning on the legs, has been attributed to the Seymours of Boston. The painted details are thought to be by John Penniman, a decorative painter known to have collaborated with the Seymours. The table nest has a history of ownership by the Derby family of Salem, Massachusetts.

Lent by Mr. and Mrs. Lansdell K. Christie



87. *WORK TABLE*

New York, 1805–1815

Satinwood with mahogany and other inlays
Height 29¾ in., width 25¼ in., depth 12¾ in.

An entire piece in satinwood is unusual in American furniture. The material of this beautifully articulated table, attributed to the workshop of Duncan Phyfe, is further decorated with inlays, tambour door and tambour ornament on the sides, ivory drawer pulls, and carved pedestal. The top lifts up and the drawer is false.

Secondary wood: tulip poplar.

Lent by Mrs. Andrew Varick Stout



88. *WORK TABLE*

Probably Massachusetts, about 1814

Bird's-eye maple with painted decoration

Height 29½ in., width 19½ in., depth 14 in.

This charming painted table bears the inscription on the bottom of the drawer "Sarah [second name illegible] Northampton [Massachusetts] 1814."

Secondary wood: pine.

Lent by Mr. and Mrs. Reginald P. Rose



89. TALL CLOCK

New York, 1795–1810

Mahogany with satinwood and other inlays
Height 96 in., width 20 in., depth 9¼ in.

The case of this clock, signed Samuel Martin on the arched painted dial, is distinguished by the variety of oval, circular, eagle, star, and urn inlays. The inlaid stop fluting of the quarter columns is noteworthy.

Lent by J. William Middendorf II



90. MINIATURE WALL CLOCK

By DAVID BROWN (working 1820s–1840s)
Providence, 1815–1825

Mahogany

Height 19 in., width 4½ in., depth 2½ in.
at dial

This unusual hanging eight-day wall clock retains its original painted glass panels, which show the figure of Justice and a variation on the United States coat of arms.

Albert Sack *Fine Points of Furniture* (New York, 1950) p. 134 (ill.)

Lent by Mr. and Mrs. M. Taradash



91, 92. *PAIR OF LOOKING GLASSES*

New York or Albany, 1790–1805

Pine, carved and gilded

Height 59 in., width 23 ¼ in.

Federal mirrors in pairs, especially of this quality and condition, are not commonly found today. These, ornamented with classical motifs of the period, retain their original glasses.

Lent by General and Mrs. John Williams Morgan



93. *LOOKING GLASS*

Probably New York, 1790–1805

Pine, carved and gilded, with painted glass panels

Height 59 in., width 25 in.

Although found in Bristol, Rhode Island, this mirror, architectural in quality, decorated with painted glass panels, slender columns, urns, flowers, and wheat sheaves, is similar to others of New York workmanship. It is of the finest quality.

Lent by Mrs. Giles Whiting



94. *POLE SCREEN*

Probably Massachusetts, 1765–1780

Cherry

Height to top of finial 58 in., width 21 in.

The needlework picture on this screen is an example of the so-called “Fishing Lady” design, which seems to have been particularly popular in the Boston area. The needlework may have been done by a schoolgirl as an embroidery task.

Lent by Mr. and Mrs. John H. Ricketson



95, 96. *PAIR OF CHAFING DISHES*

By JOHN BURT (1690–1745)

Boston, about 1724

Length 11 in., diameter 5 $\frac{5}{8}$ in., weight 29 oz.

Mark: IB in shield, crown above, on underside of each

The inscription on the base of these elaborately pierced dishes with ball-and-claw feet reads "Donum Pupillorum 1724." They were given to Nicholas Sever, a tutor at Harvard, by his students.

Philip H. Hammerslough *American Silver*, II (Hartford, 1958) p. 86a

Lent by Mr. and Mrs. Philip H. Hammerslough

SILVER

97. *MINIATURE TANKARD*

By ADRIAN BANCER (1703–1772)

New York, about 1725

Height 4 in., diameter 3 $\frac{3}{16}$ in., weight 8 oz.

2 dwt.

Mark: AB in circle on both sides of handle

Miniatures in early American silver are rare. This tankard has a Dutch coin dated 1678 set in the lid, which commemorates the peace concluded at Nimwegen between the Dutch and the French after six years of war over French territorial claims. The tankard was once the property of the Livingston family.

V. Isabelle Miller *Silver by New York Makers*, exhibition catalogue (Museum of the City of New York, 1937–1938) p. 44, no. 15 (ill.)

Lent by Mrs. Andrew Varick Stout





98. *SALVER*

By JOHN NOYES (1674-1749)

Boston

Height $2\frac{1}{16}$ in., diameter $6\frac{1}{16}$ in., diameter of foot $3\frac{1}{16}$ in.

Mark: IN in oval on body and inside foot

This early eighteenth century salver has a circular body with a plain, raised, molded rim and a trumpet foot. The engraved coat of arms is that of the Oliver family: foliate mantling about the helmet and shield, argent an arm from the sinister side fess-ways, the hand grasping a dexter hand couped at the wrist, all proper. The crest is a martlet argent holding in its beak a sprig.

Lent by Mr. and Mrs. Mark Bortman



99. *SALVER*

By JACOB HURD (1702-1758)

Boston

Height 1 in., width $5\frac{1}{16}$ in.

Mark: Hurd in oval near rim

A contrast in form and later in date than no. 98, this salver has a square body with curved rim and cut corners. It stands on four paneled and scrolled feet. The engraved initials W^HL on the underside are unidentified.

Lent by Mr. and Mrs. Mark Bortman



100. *SAUCEBOAT*

By JACOB HURD (1702-1758)

Boston

Height, including handle, $4\frac{1}{4}$ in., length $7\frac{1}{4}$ in.

Mark: HURD in large rectangle on underside

The elliptical body, scalloped rim, cast double-scroll handle, and three hoofed feet, trefoil at the termination of the legs, are characteristic of the early sauceboat form. This boat is said to have belonged to Colonel Loammi Baldwin, engineer to General George Washington during the Revolution. It is engraved L^MM on the underside, with a later script LB monogram on the side.

Lent by Mr. and Mrs. Mark Bortman

101. *PORRINGER*

By JACOB HURD (1702–1758)

Boston

Length $7\frac{15}{16}$ in., diameter $5\frac{1}{8}$ in., weight 8 oz.

Marks: HURD in rectangular reserve on top of handle; Hurd in cartouche on back of handle

The keyhole-pierced handle bears the initials D A, for Daniel Ayrault of Newport, and "s m to" for Susan Mason, great-granddaughter of Daniel Ayrault. On the front of the porringer are the initials OHECP and the date Oct. 30th, 1813, for Susan Mason's niece, Elizabeth Champlin Perry, and her husband, Oliver Hazard Perry, hero of the Battle of Lake Erie.

Lent by Mr. and Mrs. James H. Halpin



102, 103. *PAIR OF CANDLESTICKS*

By ADRIAN BANCKER (1703–1772)

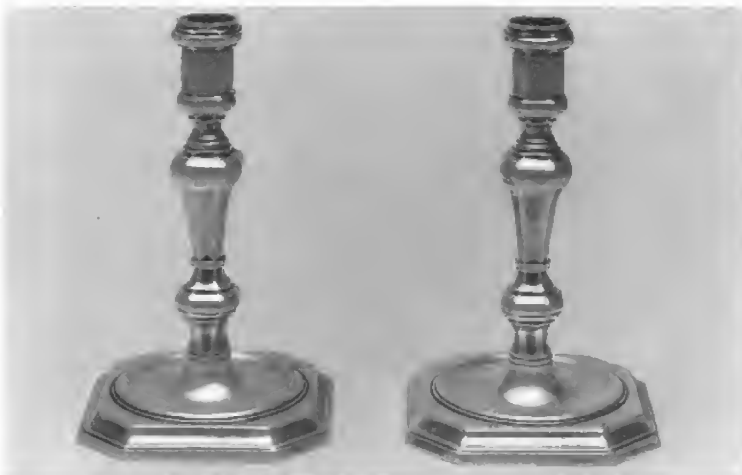
New York, probably 1725–1740

Height $7\frac{1}{4}$ in., base $4\frac{1}{4}$ in. square

Mark: AB twice in oval under foot of each

American-made candlesticks of this early date are few, as most were imported. These are vase-shaped in form, paneled, with octagonal stepped bases.

Lent by Mr. and Mrs. Samuel S. Schwartz



104. *TANKARD*

By CHARLES LE ROUX (1689–1745)

New York

Height $7\frac{1}{8}$ in., diameter of base $5\frac{5}{8}$ in.

Mark: CR in oval below rim on both sides of handle

Le Roux, the son of a distinguished early Huguenot silversmith in New York, was commissioned to make presentation pieces for the city. This exceptional tankard with applied cut-leaf banding at base and cherub-decorated handle and thumbpiece, has a Dutch medal by O. Muller set into the lid instead of the more customary coin. The medal commemorates the naval battle off the Texel between the Dutch and English, and the resulting death of the Dutch Admiral Martin van Tromp, on July 31, 1653. The reverse is a view of the naval engagement. The initials RLG and PLE, engraved on the underside of the tankard, are unidentified although the piece has descended in the family of the present owners.

Lent by Mr. and Mrs. George Henry Warren





105. *CANN*
By SIMEON SOUMAIN (1685–1750)
New York
Height 4¼ in., diameter of foot 3⅞ in.
Mark: ss on both sides of handle

An early form of cann, this bears on the underside the monogram of John Chambers (about 1700–1764), second justice of the Supreme Court of New York under Chief Justice James De Lancey. Family tradition states that the cann was given as a christening present by Chambers to John Jay (1745–1829), later Chief Justice of the United States. Chambers was one of three “assurities” (godfathers) to John Jay, as well as his uncle. The coat of arms is a later addition.

Lent by Mr. and Mrs. John Pierrepont



106. *SUGAR BOWL WITH COVER*
By MYER MYERS (1723–1795)
New York
Height 3⅞ in., diameter 4¼ in.
Mark: mm in shaped rectangle three times on underside

Chinese porcelain made for the foreign market sometimes copied European silver forms. In this type of bowl the opposite may be true, for the form is similar to that of Oriental covered bowls.

Lent by Robert G. Goelet



107. *BOWL*
By GEORGE RIDOUT (working 1745–?)
New York, 1748
Height 5 in., diameter 10½ in.
Mark: gr in rectangle four times on underside

Inscribed: “THE GIFT OF The Insurers and Merch^{ts} of the CITY OF NEW YORK TO LIEUT John Bill OF THE ROYAL CATHARIN PRIVATEER FOR HIS GALLANT BEHAVIOR AT THE TAKING THE LE MARS A FRENCH PRIVATEER OFF SANDEY HOOKY^E Fourth of June ADom 1748.”

The following entry appears in the *New-York Gazette*, No. 282, June 13, 1748: “Monday last arrived here from a short Cruize of a little more than 4 Weeks, the Privateer Snow Royal Catharine, of this Port, Capt. John Burges Commander, with three French Prizes. . . . The other Prize was a French Privateer Brig called the Mars. . . . [She] was taken on Saturday the 4th Instant, about 6 Leagues from Sandy Hook after an Engagement of three Broad sides. . . . This Privateer was concerted with the French Sloop and Spanish Brig. . . . Immediately upon Capt. Burges’s Arrival here, the principal Merchants of this City set on Foot a Subscription for two Pieces of Plate, to be presented to him and his Lieutenant, as an Acknowledgement of the signal Service done. . . .”

Lent by Mr. and Mrs. Samuel S. Schwartz

108. *TANKARD*

By JOHN BREVOORT (1715–1775)

New York, 1750–1770

Height $7\frac{3}{8}$ in., diameter of base $5\frac{1}{4}$ in.

Mark: 1BV in oval on both sides of handle

This tankard shows typical New York features in the generous proportions, straight-sided, slightly tapering body strengthened by molding at the base, broad handle, and flat top in two stages. A scrolled thumbpiece, substituted for the earlier corkscrew form, and the applied drop below the hinge help in the dating. The initials PT on the handle are unidentified.

Lent by H. L. Tonkin



109, 110. *PAIR OF SAUCEBOATS*

By MYER MYERS (1723–1795)

New York, about 1756

Height to tip of handle $4\frac{3}{4}$ in., length $6\frac{3}{4}$ in., width 4 in.

Mark: MM conjoined on underside of each

This handsome pair of sauceboats is engraved on one side with a crown over G. II. R (George II, Rex), and on the other in a scalloped reserve in plain script: "From the Right Honble the Earl of Loudoun Commander in Chief of His Majestys Forces in North America to Colonel Nathaniel Merserve of New Hampshire in Testimony of His Lordships Approbation of his Good Services at Fort Edward in the year 1756." Fort Edward, north of Albany, was a strategic outpost during the French and Indian wars.

Lent by Robert G. Goelet



111-113. CANN AND PAIR OF SALTS

By SAMUEL MINOTT (1732-1803)

Boston, about 1758

Cann: Height $5\frac{1}{8}$ in., diameter of foot $3\frac{1}{8}$ in.

Mark: Minott in rectangle left of handle

Salts: Height $1\frac{1}{2}$ in., diameter of rim $2\frac{1}{4}$ in.

Mark: Minott in rectangle on underside

Engraved on these pieces is "Ex Dono Pupillorum, qui Admissi Sunt Anno Domini 1758." They were presented to Dr. William Kneeland, tutor at Harvard from 1754 to 1763, by his students.

Lent by Mr. and Mrs. Mark Bortman

114. COFFEEPOT

By MYER MYERS (1723-1795)

New York, about 1760-1770

Height $11\frac{1}{4}$ in., weight $38\frac{6}{6}$ oz. (in original script on underside)

Mark: Myers, script in shaped cartouche on underside

This coffeepot with circular, tapering body, curved spout with fluting and cartouche at the base, and hinged domed cover with cast pine-cone finial was made for a member of the Livingston family.

Lent by Mrs. Henry H. Livingston



115, 116. *PAIR OF OPEN SALTS*

By JOHN HEATH (working about 1763)

New York

Height $2\frac{1}{8}$ in., length $4\frac{1}{2}$ in., weight 4 oz.

Mark: J. HEATH in oval on underside

These salts, with oval body, undulating rim, openwork sides, and glass liners (one original), are a great rarity in American silver. The initials EVAS appear in block letters on the underside. The salts are said to have been made for a member of the Van Alstyne family.

Philip H. Hammerslough *American Silver*, I (Hartford, 1958) p. 49 (ill.)

Lent by

Mr. and Mrs. Philip H. Hammerslough



117. *SOUP TUREEN*

By PETER GETZ (working about 1780)

Lancaster, Pennsylvania

Height $8\frac{3}{4}$ in., diameter 7 in., weight 32.03 oz.

Mark: P. GETZ in rectangle twice on underside

This tureen, of unusual shape for American silver of this date, was made for Aaron Levy of Philadelphia and Lancaster. His initial L in script is engraved in the octagonal medallion with bowknot. In his will of March 1, 1815 he left the tureen to Hyman Gratz of that well-known Philadelphia family.

Philip H. Hammerslough *American Silver*, II (Hartford, 1958) pp. 14-15 (ill.)

Lent by

Mr. and Mrs. Philip H. Hammerslough



118. *TANKARD*

By EPHRAIM BRASHER (1744-1810)

New York, about 1765-1780

Height $8\frac{3}{4}$ in., weight 40 oz. 16 dwt. (scratched on underside)

Marks: BRASHER, N York, each in rectangle on underside

This bulbous tankard with stepped domed cover, circular stepped foot, shell-scrrolled thumbpiece, and double-scrrolled handle bears the arms of the Sands family. A tankard of this description by Brasher was reported in *The New York Packet* and *The American Advertiser* of April 5, 1781 at Fishkill, New York as stolen from Comfort Sands.

Lent by Mr. and Mrs. James H. Halpin





119. MINIATURE CANN

By EBENEZER MOULTON (1768–1824)

Boston

Height 3 in.

Mark: MOULTON incised on underside

Canns and tankards were popular drinking vessels of the eighteenth century. The bulbous form of cann's such as this one developed through the century. The initials MGC on the underside and ECG on the front of this rare miniature are unidentified.

Lent by Mr. and Mrs. James H. Halpin



120, 121. PAIR OF COASTERS

By MYER MYERS (1723–1795)

New York, about 1786

Height 2 in., diameter $4\frac{1}{2}$ in.

Mark: Myers, script in shaped rectangle on reverse of shield

Coasters seldom occur in American silver. These, of elaborate openwork with undulating rims, were made for Samuel and Sarah Cornell, whose initials SSC appear in script on a heart-shaped shield. The coasters have descended through the family to the present owners. A similar pair by Myer Myers belonged to the Schuyler family and is now in the collection of the New-York Historical Society.

Lent by Mr. and Mrs. John Pierrepont



122. COFFEEPOT

By JOSEPH WARNER (1742–1800)

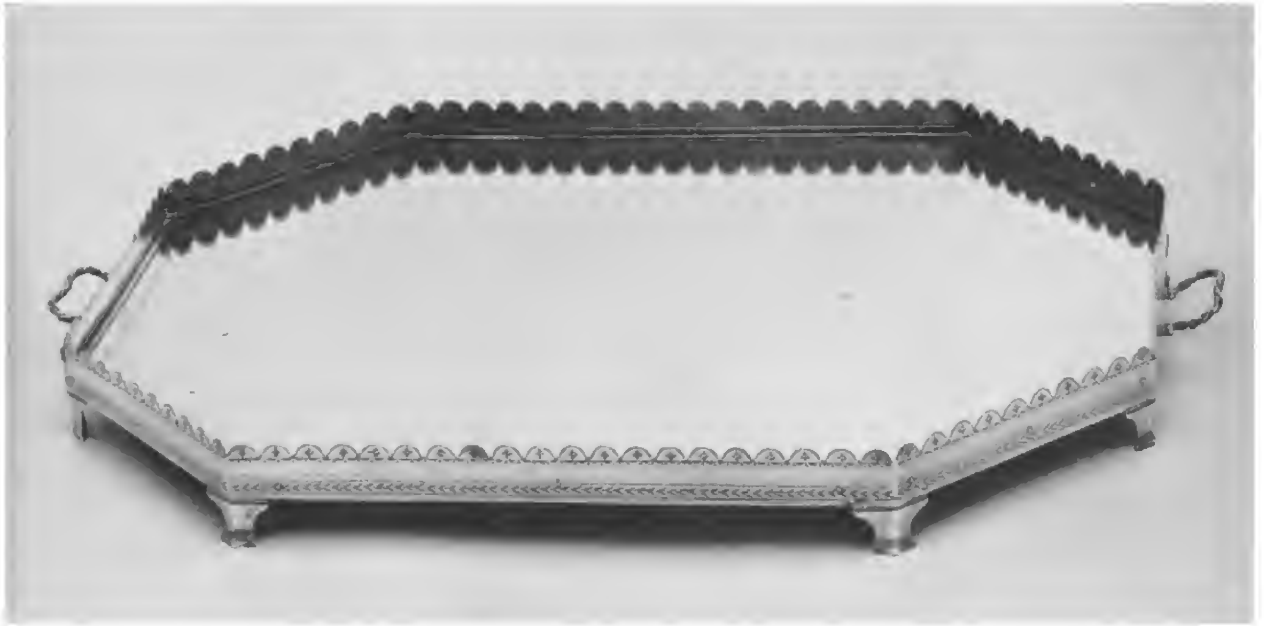
Wilmington, Delaware, 1786

Height $13\frac{3}{4}$ in., weight 45 oz. 19 dwt. (scratched on underside)

Mark: J:WARNER in rectangle twice on underside

This inverted pear-shape form was popular in the 1760s, but the date 1786 scratched on the underside shows that styles did not change as rapidly as we sometimes think. The basic shape is ornamented with a circular gadrooned and beaded foot, leaf-and-shell sheathing on the spout, and a domed cover with gadrooned edge and pineapple finial.

Lent by Mr. and Mrs. James H. Halpin



123. *PLATEAU*

By BENJAMIN HALSTED (1734–1806)

New York, 1790–1800

Length 21 in., width 17 in.

Mark: HALSTED, script under each of the eight feet

This mirrored table piece, originally owned by Daniel Crommelin Verplanck (1761–1834), is one of the two known plateaus of American make. The other, by John W. Forbes (working 1802–1835), formerly on loan to the American Wing, is now the property of the White House.

Lent by Mr. and Mrs. Samuel S. Schwartz

124. *COFFEEPOT*

By NATHANIEL AUSTIN (1734–1818)

Charlestown and Boston, Massachusetts

Height 15 in.

Mark: N · A in rectangle

This coffeepot, urn-shaped with bright-cut ornament and the script initials JAA in a buckled medallion, was made for John and Abigail Adams by Austin, a cousin of Mrs. Adams. It is said to be the first piece of silver made for presidential use in the White House (John Adams was President from 1796 to 1800).

Lent by Mr. and Mrs. Mark Bortman





125. CREAMER

By PAUL REVERE (1735–1818)

Boston, 1790–1800

Height 4 $\frac{3}{8}$ in., diameter 3 in.

Mark: REVERE in rectangle on underside

This barrel-shaped pitcher, ornamented with engraving and punchwork, is said to have belonged to William Dawes, the man who with Paul Revere aroused the New England countryside to the coming of the British troops on April 18, 1775.

Lent by Mr. and Mrs. Lansdell K. Christie



126. CAKE BASKET

By ALEXANDER GORDON (working 1795)

New York

Height to top of handle 11 in., length 13 $\frac{3}{4}$ in., weight 32 oz. (scratched on underside)

Mark: GORDON in serrated rectangle twice on underside of base

Cake baskets are a rarity in American silver. This one, boat-shaped with a handle and plain eight-paneled exterior with circular pierced rim, is engraved with swags, tassels, baskets of flowers, a coat of arms, and a crest. The arms are those of the Livingston family. The crest, a ship with motto on riband, SPERO MELIORA ("I hope for better things"), is reputed by tradition to have been devised by Robert Livingston, the first Lord of the Manor, upon his safe arrival in England after a very long and difficult crossing from America. The basket was last exhibited at the Metropolitan Museum in 1934.

Lent by Mrs. Henry H. Livingston

127. *SAUCEPAN*

By LEWIS & SMITH (working 1805–1811)
Philadelphia
Height 5 in., weight 18 oz.
Mark: Lewis & Smith in shaped rectangles
on underside

This generously proportioned pan with plain bulbous body and molded ogee banding, hinged cover, and turned fruitwood handle is engraved with the Lloyd family arms and crest.

Lent by Mr. and Mrs. James H. Halpin



128. *MINIATURE TEA SET*

By ROBERT SHEPHERD and WILLIAM BOYD
(working 1810–1830)
Albany
Height of teapot 3½ in.
Mark: SHEPHERD & BOYD in serrated rectangle

This four-piece set was made for Catherine Walsh, a niece of Anne Stevenson, the wife of General Pierre Van Cortlandt (portrait no. 234).

*Lent by
Mr. and Mrs. Philip H. Hammerslough*



129. PITCHER AND SIX CUPS

By WILLIAM SELKIRK (working in Albany until 1817, New York 1817–1819)
Albany, 1814–1817

Height of pitcher 11¼ in., diameter of foot 4¼ in.

Height of cup 3¾ in., diameter of lip 2¾ in.

Marks: SELKIRK, ALBANY, each in rectangle on underside

This presentation set from the citizens of Lansingburgh, New York bears the following inscription in script on the covered pitcher: "Commodore T. Macdonough with an inferior Force Captured the British Squadron on Lake Champlain, Sept. 11th, 1814." The dolphin naval motif and the martial quality of the eagle on the handle are appropriate for a piece commemorating a naval incident of the War of 1812.

Lent by Mr. and Mrs. Mark Bortman



130. KNIVES AND FORKS

By EDWARD ROCKWELL (working about 1807–1822)

New York

Length of fork 7½–7¾ in., length of knife 7¾–8 in.

Mark: ROCKWELL in rectangle, and three marks simulating English hallmarks

The six forks and seven knives, with the initial c in script on the base of the blades and prongs, have handles of jasper agate. The leather case is of the later nineteenth century.

Lent by Dr. and Mrs. Roger G. Gerry



(a)



(b)

131 a, b. *TOBY JUG*

By ANDREW ELLICOTT WARNER (1786–1870)

Baltimore, about 1840–1850

Height 5¼ in., weight 16 oz.

Marks: A.E. WARNER in rectangle on underside, also 11²

This intriguing silver Toby (a) is accompanied by the same form in pottery known as a “Franklin Toby.” The latter was made by the potteries of Lyman, Fenton & Company at Bennington, Vermont in the 1840s.

Lent by Mr. and Mrs. James H. Halpin

132. *SET OF TWELVE SPOONS*

Gold

By GARNER & WINCHESTER (working 1838–1861)

Lexington, Kentucky, 1850–1860

Length 5¾ in.

Mark: GARNER & WINCHESTER in rectangle on back

Goldwork, even at this late date, is uncommon in America. These spoons, bearing the initials H M in script on the front of the handles, were made for Henrietta Morgan, mother of General John Hunt Morgan of the Confederate Army’s Morgan’s Raiders, from gold sent back from California by another son, Calvin Morgan.

Lent by Mr. and Mrs. James H. Halpin



GLASS

The glass exhibited is from the collection of Melvin P. Billups. One hundred pieces from his collection, which covers the 3,500 years of glassmaking, were shown at the Corning Museum of Glass in 1962. Mr. Billups has generously permitted us to exhibit a small portion of his finest pieces of American blown and blown three-mold glass and has provided the information for this catalogue. The glass dates approximately from the first half of the nineteenth century unless otherwise noted.



133	134	135
136	138	
139	140	141
142	143	144

133. SUGAR BOWL

Midwestern

Height 6½ in.

Amethyst, footed and ribbed, with set-in lid, twisted ogee top, ogee finial. A unique piece.

134. PITCHER

Height 6 in., diameter of base 3¾ in.

Deep aquamarine, footed and ribbed, with bulbous body, fine strap handle.

135. MUG

Isabella Glass Works, Brooklyn, New Jersey, about 1850

Height 4¾ in., diameter 4½ in.

Aquamarine with milky white looping, applied handle and foot.

Helen and George S. McKearin *Two Hundred Years of Blown Glass* (Garden City, 1950) pl. 73, no. 1 (ill.)

136, 137. PAIR OF PITCHERS

South Jersey

Height 7¾ in., diameter of base 3⅝ in.

Aquamarine with rusty red looping, applied handle and crimped foot.

138. PITCHER

Pittsburgh, Pennsylvania

Height 4½ in., diameter of base 2¾ in.

Moonstone color, perhaps accidental, ten-diamond-mold lead glass. An extremely rare piece.

139. PITCHER

Probably Lockport, New York

Height 6¾ in., diameter of foot 3½ in.

Blue, lily-pad motif, footed, threaded neck, strap handle with thumb rest. Very rare.

140. FLASK

Attributed to JOHN FREDERICK AMELUNG (proprietor 1784—about 1791)

New Bremen Glassmanufactory, Maryland

Height 5 in.
Clear, checkered diamond pattern, star crack.

141. MUG WITH SPOUT

South Jersey

Height 5¾ in., diameter of base 4⅝ in.

Blue, strap handle on side, two rings around top.

142. ROUND MUG

Midwestern

Height 4½ in., diameter 3¾ in.

Light green, applied handle.

143. CREAMER

New England Glass Company (Cambridge, Massachusetts) type

Height 5⅝ in., diameter of base 3 in.

Clear flint glass, superimposed decoration of swagging and applied chain.

144. PITCHER

Attributed to Pittsburgh, Pennsylvania
Height 4¾ in., diameter of base 3½ in.

Emerald green, unusual shape, pillar-molded, swirled to right, strap handle.

145. VASE

Probably Pittsburgh, Pennsylvania

Height 8½ in., diameter of foot 4½ in., diameter of top 4¾ in.

Brilliant green, funnel foot with folded-in rim.

146. TUMBLER

Attributed to Wistarberg, South Jersey, possibly late eighteenth century

Height 4 in., diameter 3¼ in.

Aquamarine, eight panels.

147. GOBLET

Height 7 in., diameter 5¾ in.

Deep aquamarine, waisted bowl, 3½ knob stem, unusual fluted base, rare "off-hand" piece (probably produced for personal use by the craftsman).

148. FOOTED BOWL

Attributed to Pittsburgh, Pennsylvania

Height 4 in., diameter 5¼ in.

Blue-green, pillar-molded decoration.

149. CRUET

Midwestern

Height 5½ in., diameter 3¾ in.

Light green, twenty-eight ribs, very much expanded, unusual handle, rare "off-hand" piece.

150. BOWL

South Jersey

Height 3½ in., diameter 4⅞ in.

Clear with red amber rim.

151. HONEY DISH WITH COVER

South Jersey

Height 4½ in., diameter of bowl 5⅞ in.

Clear green, flared, eight panels on stem and foot.

152. CANDLESTICK

South Jersey

Height 5 in., diameter of base 2¾ in.

Pale green, bulbous stem, lip at top, unusual shape.

153. BOTTLE

Said to have been found on a farm in South Jersey

Height 6½ in., diameter 3½ in.

Olive-amber, unusual gourd form.

154. WHIMSEY

Found in Pennsylvania

Height 3 in., length 5¼ in.

Clear green, in the form of a duck, applied wings and tail decorated with crimping.

George S. and Helen McKearin *American Glass* (New York, 1941) pl. 117, no. 3 (ill.)



	145	
146	147	148
149	150	151
152	153	154

155. *PITCHER*

Mantua, Ohio, only known pitcher from there

Height 5¼ in., diameter 4¼ in.

Clear green, quart, blown three-mold, bands of diamond diapering between bands of vertical ribbing.

George S. and Helen McKearin *American Glass* (New York, 1941) pl. 118, no. 1 (ill.)



156
159, 160
164

155
157
161
165

158
162, 163
166

156. *WITCH BALL*

Diameter 5⅝ in.

Light blue, blown three-mold, only five known of this size, one in this color.

157. *BOWL*

Midwestern, probably Kent, Ohio

Height 5½ in., diameter of top 7⅞ in.

Olive-yellow, extremely rare color, blown three-mold.

George S. and Helen McKearin *American Glass* (New York, 1941) pl. 117, no. 3 (ill.)

158. *BOTTLE*

Keene, New Hampshire

Height 6¾ in., diameter of base 3 in.

Emerald, blown three-mold.

159. *SALT*

Height 2½ in., diameter of top 2⅝ in.

Amethyst, blown three-mold, gallery rim, applied circular foot, bands of diamond diapering between bands of vertical ribbing, very rare, only three known.

160. *SUGAR BOWL WITH COVER*

Keene, New Hampshire

Height 5½ in., diameter of rim 4⅞ in.

Light green, blown three-mold, only two known.

George S. and Helen McKearin *American Glass* (New York, 1941) pl. 119, no. 1 (ill.)

161. *CRUET*

Height 5¾ in.

Blue, blown three-mold, flat stopper, waffle pattern.

162. *SMALL WITCH BALL*

Diameter 2½ in.

Aquamarine, blown three-mold, only small witch ball of this pattern and color on record.

163. *MUG*

Height 2½ in., diameter 2⅝ in.

Aquamarine, blown three-mold, applied handle, blown from inkwell mold.

164. *DISH*

Attributed to Zanesville, Ohio

Height 1¼ in., diameter 5½ in.

Honey-amber, ten-diamond-mold, folded-in rim.

165. *DISH*

Attributed to Zanesville, Ohio

Height 1½ in., diameter 5½ in.

Light green, ten-diamond-mold, folded-in rim.

George S. and Helen McKearin *American Glass* (New York, 1941) pl. 23, no. 10 (ill.)

166. *DISH*

Attributed to Mantua, Ohio

Height 1½ in., diameter 5½ in.

Golden yellow, sixteen ribs, folded-in rim.

CHINESE EXPORT PORCELAIN ANIMALS

A variety of porcelain birds, beasts, and fish were manufactured in China for the English, Continental, and American markets. Some of the figures here exhibited, such as the rabbit and the bird, may have been based on European porcelain models. These animals date approximately from the second half of the eighteenth century.

*Lent by
Mr. and Mrs. Lammot du Pont Copeland*

167, 168. *PAIR OF FISH*
Height 3 $\frac{3}{8}$ in., length 10 $\frac{1}{4}$ in.

Pale sepia, aubergine fins on one, brown on the other.



169. *BIRD*
Height 11 $\frac{1}{2}$ in.

Green and blue wings and gold breast, on a lavender tree stump with green foliage.



170, 171. *PAIR OF TIGERS*
Height 9 $\frac{1}{2}$ in.

Sitting on polychrome bases.





172. *MONKEYS*

Height 5 $\frac{7}{8}$ in., width at base 6 $\frac{3}{8}$ in.

Delicately painted in sepia and pastel colors.



173. *GREYHOUND*

Height 10 in., width at base 6 $\frac{1}{4}$ in.

Iron red and white, seated figure.



174. *RABBIT*

Height 5 $\frac{1}{2}$ in., length 7 $\frac{1}{2}$ in.

Brown with white markings, seated figure.



175, 176. *PAIR OF SQUIRRELS*

Height $2\frac{1}{4}$ in., length $7\frac{1}{2}$ in.

Brown on white with sepia on ears, standing on teak bases.



177. *SPANIEL*

Height $6\frac{1}{2}$ in.

Orange with turquoise collar and bell, sitting on fitted stand.



178. *PORTION OF A MINIATURE
TEA AND COFFEE SET*

Chinese export porcelain, about 1800

Height of coffee pot $6\frac{1}{8}$ in.

These pieces, from a set of thirty-two, have salmon-colored borders with a grapevine pattern in gold. The set was found at Oak Hill, a Livingston house on the Hudson.

Lent by Mrs. Henry H. Livingston



179. *ROBERT LIVINGSTON, AGED 64*

ARTIST UNKNOWN, New York, 1718

Oil on canvas, 52½ × 40 in.

Robert Livingston (1654–1728) was First Lord of the Livingston Manor, a vast tract of land along the Hudson River, twenty-four by sixteen miles, granted to him by the British Crown. The portrait is inscribed “AETAT. 64/ An^o 1718.” It was last exhibited at the Metropolitan Museum in 1937.

Lent by Mrs. Henry H. Livingston



180. *MRS. PHILIP LIVINGSTON* (about 1689–1756)
By JOHN WOLLASTON (working 1734–1770), dated 1752
Oil on canvas, $48\frac{1}{4} \times 38\frac{1}{2}$ in.

Wollaston, an Englishman, painted portraits in New York from 1749 to 1752. This painting of Mrs. Livingston, born Catharine Van Brugh, wife of the Second Lord of the Manor, was exhibited in this Museum in 1937 as a portrait of Alida Schuyler, born in 1656, wife of Robert Livingston, the First Lord. Recent cleaning revealed the Wollaston signature and the date 1752.

Lent by Mrs. Henry H. Livingston



181. *MRS. METCALF BOWLER*

By JOHN SINGLETON COPLEY (1738–1815), about 1767
Oil on canvas, 50 × 40 in.

Ann Fairchild of Boston married Metcalf Bowler of Newport and Portsmouth in 1750. Metcalf Bowler, Speaker of the Rhode Island House of Representatives (1767–1776) and Chief Justice of the Rhode Island Supreme Court (1776), was a leading patriot of the Revolutionary era. A room from his summer house in Portsmouth is on permanent exhibition on the top floor of the American Wing. This portrait was last exhibited at the Metropolitan Museum in 1937.

Lent by Alida Livingston



182. *MRS. SAMUEL POWEL* (1743–1830)
By COSMO ALEXANDER (1724–1773), about 1770
Oil on canvas, $29\frac{7}{8} \times 24\frac{3}{4}$ in.

Alexander, a Scottish portrait painter, came to New York in 1768 and worked in Burlington, New Jersey; Newport, Rhode Island; Philadelphia; and the South. Mrs. Powel, née Elizabeth Willing, was painted in Philadelphia. She was the owner of a bureau in this exhibition (no. 50).

Lent by Mrs. L. Bond Powel



183. *GENERAL JOHN CADWALADER AND HIS WIFE, ELIZABETH LLOYD, WITH THEIR DAUGHTER, ANNE*

By CHARLES WILLSON PEALE (1741–1827), 1775
Oil on canvas, 50 × 40 in.

General Cadwalader (1742–1786), a Philadelphian, fought at the Revolutionary battles of Princeton, Brandywine, and Germantown. This family portrait, painted in 1775, shows the child, born in 1771, seated upon a card table (no. 71) that stands below the portrait in this exhibition.

*Lent by John Cadwalader, Captain U.S.N.R. (ret.) and
Mr. and Mrs. John H. W. Ingersoll*



184. *DUDLEY WOODBRIDGE* (1747–1823)
By JOHN DURAND (working 1762–1782), about 1775
Oil on canvas, 48 × 38½ in.

This is thought to be of a Dudley Woodbridge who graduated from Yale in either 1770 or 1776. Durand was working in New York, Connecticut, and Virginia during this era, and this portrait, perhaps the largest of his work, was painted in Connecticut.

Lent by Mr. and Mrs. William Kelly Simpson



185. *RUBENS PEALE* (1784–1865)
By REMBRANDT PEALE (1778–1860), dated 1801
Oil on canvas, 28 × 24 in.

Rubens Peale, the second son of Charles Willson Peale and a painter himself, is shown with the first geranium plant brought to America, possibly for exhibition in his father's museum. The portrait is signed and dated by his brother: "Rem Peale 1801."

Lent by Pauline E. Woolworth



186. *CHARLES STANHOPE, THIRD EARL* (1753–1816)

By ROBERT FULTON (1765–1815)

Oil on canvas, $36\frac{1}{4} \times 28\frac{1}{4}$ in.

It is little known that Robert Fulton first earned a living by painting portraits and miniatures. In 1786 he left America for England, not to return for twenty years. There Fulton became a close friend of Lord Stanhope, a statesman radical for his time, and an experimental scientist whose inventions included a printing press, microscope lens, steam carriage, and steamship. Fulton returned to the United States in 1806 and in association with Robert Livingston developed the *Clermont*, America's first commercially successful steamship.

Lent by Mrs. Henry H. Livingston



187. *THE PRESIDENT AND THE ENDYMION*
By THOMAS BUTTERSWORTH (exhibited 1813–1827), 1815
Oil on canvas, 16 × 22 in.

The battle between the United States frigate *President*, commanded by Commodore Stephen Decatur, and the British frigate *Endymion* took place off Sandy Hook on Sunday evening, January 15, 1815. It was the last naval action of the War of 1812. A print (no. 231) after this original oil is also exhibited. *Lent by Irving S. Olds*



188. *SEAT OF JAMES CRAIG, ESQ., ON THE DELAWARE*
By THOMAS BIRCH (1779–1851), about 1820–1821
Oil on canvas, 27 × 38 in.

This picture was exhibited at the Pennsylvania Academy of Fine Arts in 1821. The house, at Bristol, Pennsylvania, was built about 1818 for the brother-in-law of Nicholas Biddle, whose country home, Andalusia, was a few miles farther down the river toward Philadelphia. *Lent anonymously*



189. *NICHOLAS BIDDLE* (1786–1844)
By THOMAS SULLY (1783–1872), 1826
Oil on canvas, 30 × 25 in.

Nicholas Biddle, president of the Bank of the United States, was the leading financier of his time. This romanticized portrait, painted in 1826, seems to express more his literary and artistic leanings. He had been editor of *The Port Folio* and was a leading advocate of Greek Revival architecture in America.

Lent by Mr. and Mrs. Charles J. Biddle



190. *MRS. NICHOLAS BIDDLE* (1793–1856)
By THOMAS SULLY (1783–1872), 1826–1827
Oil on canvas, 30 × 25 in.

Mrs. Biddle was born Jane M. Craig. Her family owned the country house Andalusia, which her husband, Nicholas Biddle, transformed between 1834 and 1836 into a copy of the Hephaestum in Athens. The portrait was painted in 1826–1827 for a fee of \$75.

Lent by Mr. and Mrs. Charles J. Biddle



191. *NEW YORK HARBOUR FROM THE BATTERY*

By THOMAS THOMPSON (1776–1852), 1829

Oil on canvas, $26\frac{7}{8} \times 62\frac{1}{2}$ in.

This general view of New York harbor is the original for a colored lithograph by Thompson. It was made in three pieces, with which the three sections of the lithograph correspond.

Lent by Robert G. Goelet



192. *ST. PAUL'S CHURCH AND THE BROADWAY STAGES*

By HUGH REINAGLE (1790–1834), dated 1831

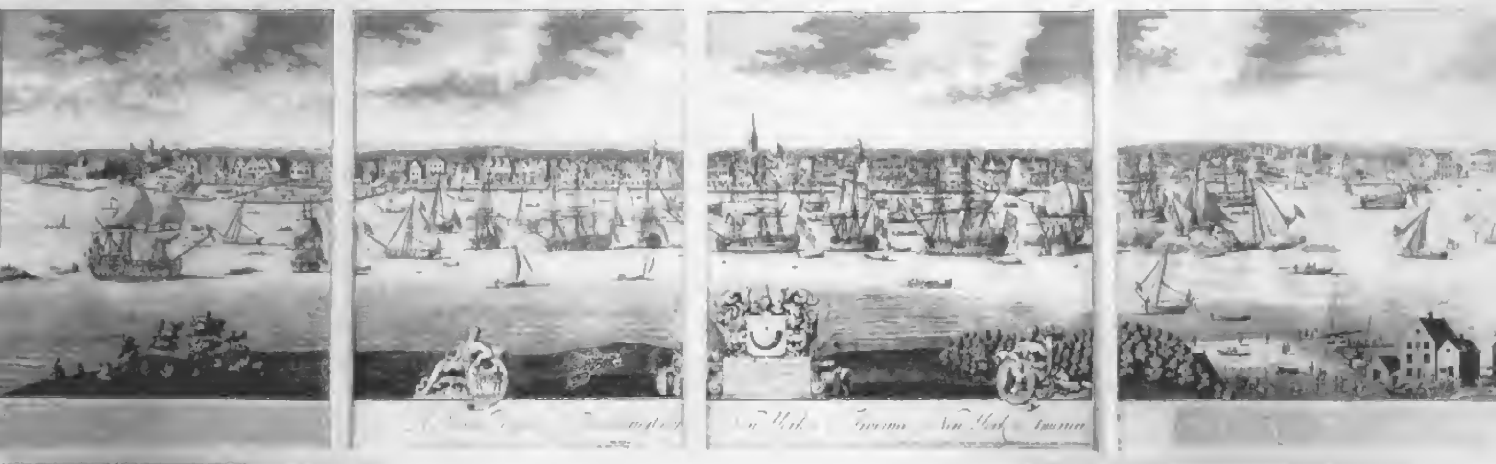
Oil on panel, $23\frac{1}{4} \times 28\frac{3}{4}$ in.

This painting, signed and dated August 1831, is the original for a colored lithograph published by John Pendleton about 1832. Reinagle, an artist well known in New York, was one of the fifteen original members of the National Academy of Design.

Lent by Robert G. Goelet

VIEWS OF NEW YORK

This group of extremely rare prints and water colors has been assembled to show the development of New York City from the eighteenth to the early nineteenth century. Essential references have been I. N. Phelps Stokes *The Iconography of Manhattan Island*, I–VI (New York, 1915–1928); I. N. Phelps Stokes and Daniel C. Haskell *American Historical Prints* (New York, 1933); Irving S. Olds *Bits and Pieces of American History* (New York, 1951).



193. VIEW OF NEW YORK

Artist: WILLIAM BURGIS (working about 1716–1731); engraver: I. HARRIS; 1716–1718

Engraving, 23 ¼ × 77 in.

Inscribed: "A South Prospect of Ye Flourishing City of New York in the Province of New York in America." This is an uncut impression, in four sections, of the first state of the most important of all views of old New York. It is perhaps the most outstanding eighteenth century engraving of an American subject. Published 1719–1721, it bears the coat of arms of Governor Robert Hunter. *Lent by Robert G. Goelet*



194. A WEST PROSPECT OF THE CITY OF NEW-YORK

ARTIST UNKNOWN, about June 1757

Wash drawing, 11 ½ × 20 ¼ in.

A contemporary inscription on the back indicates that this drawing was one of a series. Some of the ships shown were French prizes taken by the British during the French and Indian War. *Lent by Robert G. Goelet*



195. *BROOKLYN, LONG ISLAND*

ARTIST UNKNOWN, very likely an officer in the British Army, about 1778
Water color, 13 × 24 in.

The village green is shown, with the Dutch Reformed church, a tavern, and houses.
Fulton Street now runs through the site.

Lent by J. William Middendorf II



196. *BROOKLYN, LONG ISLAND*

ARTIST UNKNOWN, about 1778
Water color, 12¾ × 23½ in.

The view is taken from near the village with the tower of the Dutch Reformed church in the distance at the right. The barge with passengers may have ferried people from Manhattan across the East River to Brooklyn. Companion to no. 195.

Lent by J. William Middendorf II



A View of New York Long Island Etc., Taken on Harlem Creek Near Morris House

197. *A VIEW OF NEW YORK LONG ISLAND ETC., TAKEN ON
HARLEM CREEK NEAR MORRIS HOUSE*

By THOMAS DAVIES (working in America by 1759), 1778

Water color, 14 × 20½ in.

Thomas Davies, Captain of a Royal Regiment of Artillery, is known as the artist of at least a dozen views of incidents in the Revolutionary War.

Lent by Robert G. Goelet





(b)

198. *PANORAMA OF NEW YORK*

By JOHN STORY (working 1789–1793), 1779

Water colors, (a) 10 × 15 in.; (b) 10 × 14 $\frac{7}{8}$ in.; (c) 10 × 13 in.

These three drawings are by John Story, a marine painter of Plymouth, England. They are (a) "A View of part of the Harbour at New York," (b) "A View of the Town of New York from the Heights above the Ship Yards," and (c) "Part of the Town with Bunkers Hill fort, 1779." The view is taken from the captured American fortifications above the Brooklyn Navy Yard. In the center section, the burnt tower of Trinity Church can be seen.

Lent by Robert G. Goellet



(c)



199. *VIEW OF THE CITY AND HARBOUR OF NEW YORK taken from Mount Pitt, the Seat of John R. Livingston, Esqre.*

Artist and engraver: CHARLES BALTHAZAR JULIEN FEVRET DE SAINT-MÉMIN (1770–1852), 1794

Etching, hand-colored, only known state except a proof before letters, $12\frac{3}{4} \times 18\frac{3}{4}$ in.

Saint-Mémin is more commonly known for his profile drawings made with a physiognotrace on pink-tinted paper. John R. Livingston was a patron of his. This etching, issued in 1796, and the following (no. 200) are considered to be the loveliest of the many views of old New York. *Lent by Mr. and Mrs. Harry W. Havemeyer*



200. *VIEW OF THE CITY OF NEW YORK taken from Long Island*

Artist and engraver: CHARLES BALTHAZAR JULIEN FEVRET DE SAINT-MÉMIN (1770–1852), 1796

Etching, hand-colored, first state, 12×18 in.

Companion to no. 199, issued in 1796. *Lent by Mr. and Mrs. Harry W. Havemeyer*



201. *NEW YORK FROM LONG ISLAND*

Artist: JOHN WOOD; engraver: WILLIAM ROLLINSON (1762–1842); 1801
Aquatint, colored, $13\frac{1}{3} \times 19\frac{1}{2}$ in.

This is a fine impression, of which less than a dozen are known.

Lent by Robert G. Goelet



202. *NEW YORK FROM HOBUCK FERRY HOUSE NEW JERSEY*

Artist: ALEXANDER ROBERTSON (1772–1841); engraver: FRANCIS JUKES
(1746–1812); 1802
Aquatint, colored, $12\frac{7}{8} \times 17\frac{7}{8}$ in.

Alexander Robertson with his brother, Archibald, operated the Columbian Academy at 79 Liberty Street, New York for the instruction of young ladies. This is a fine impression of a beautiful view.

Lent by Robert G. Goelet



203. *NEW YORK FROM BROOKLYN HEIGHTS*

Artist: JOHN WILLIAM HILL (1812–1879); engraver: W. J. BENNETT (1787–1844); 1837

Aquatint, colored, first state, $19\frac{3}{4} \times 31\frac{3}{4}$ in.

This print, for which the original copperplate still exists, is of a view taken from the roof of a residence on Columbia Heights. It is also known as the “Pigeon View” because of the birds in the foreground.

Lent by Robert G. Goelet



204. *PANORAMIC VIEW OF NEW YORK TAKEN FROM THE NORTH RIVER*

Artist and engraver: ROBERT HAVELL, JR. (1793–1878), 1840
 Aquatint, colored, $8\frac{7}{8} \times 32\frac{1}{2}$ in.

Robert Havell came to America following his completion of the engravings of the elephant folio edition of Audubon's *The Birds of America*. He lived at Sing Sing, now Ossining on the Hudson. This is one of the four known perfect impressions in the first state, before the addition of the East River and the shore of Long Island.

Lent by Robert G. Goelet



205. *PANORAMIC VIEW OF NEW YORK FROM THE EAST RIVER*

Artist and engraver: ROBERT HAVELL, JR. (1793–1878), 1840
 Aquatint, colored, $9 \times 32\frac{1}{2}$ in.

This is a brilliant impression in the first state and a companion to no. 204.

Lent by Robert G. Goelet

**HISTORICAL
SCENES AND
PERSONAGES**

Here is assembled an extraordinary group of American scenes and portraits. The selection has been made on the basis of historical interest, beauty, and rarity. The chief references have been those listed under "Views of New York" on p. 82.



206. VIEW OF THE BOSTON LIGHT HOUSE

Artist and engraver: WILLIAM BURGIS (working about 1716-1731), 1729
Mezzotint, 8¾ × 11⅛ in.

This is the only print known to have been engraved by Burgis and the first mezzotint done in the Colonies by a native-born American. The vessel pictured may be the *Province Galley*, which was essentially the Massachusetts navy in the early eighteenth century.
Lent by J. William Middendorf II





208. *THE BOSTON MASSACRE* (Eight O'Clock Version)

Artist and engraver: PAUL REVERE (1735–1818), 1770

Engraving, colored, $8\frac{5}{8} \times 7\frac{7}{8}$ in.

Inscribed: "THE BLOODY MASSACRE perpetrated in King-Street Boston, on March 5th, 1770, by a party of the 29th REG^t Engrav'd Printed & Sold by PAUL REVERE Boston." This "Eight O'Clock Version" (actually the hands point to 8:10 or 8:12) differs from the regular version only in the setting of the clock (10:20 in the regular version) on the First Church. This is a unique first impression of the plate before it was reworked by Revere to record the correct time.

Lent by J. William Middendorf II

(*Opposite*)

207. *A VIEW OF THE LANDING THE NEW ENGLAND FORCES IN THE EXPEDITION AGAINST CAPE BRETON*

Artist: I. STEVENS; engraver: BROOKS; 1745

Engraving, hand-colored, $12\frac{3}{4} \times 19\frac{1}{4}$ in.

During the so-called "King George's War" (1744–1748), the New England colonists attacked and captured the French stronghold of Louisbourg on Cape Breton Island. With the signing of the peace treaty, however, they were forced to return Louisbourg to the French.

Lent by J. William Middendorf II



209. *The Battle of Lexington, April 19th, 1775*

209–212. *VIEWS OF THE BATTLES OF LEXINGTON AND CONCORD*
 Artist: RALPH EARL (1751–1801); engraver: AMOS DOOLITTLE (1754–1832); 1775
 Engravings, hand-colored, $11\frac{1}{16} \times 17\frac{5}{8}$ in.

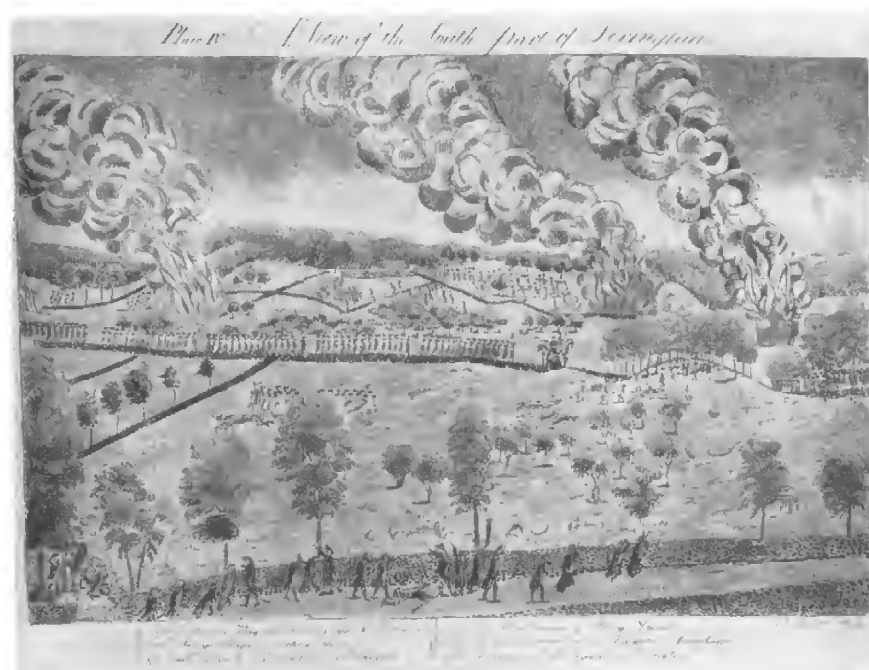
These rare engravings, of which only seven other complete sets are known, were advertised for sale in the *Connecticut Journal* of December 13, 1775 as “This day published.” Earl and Doolittle visited the battlefields and made accurate sketches of the topography. In their day these engravings served for news reporting and for decoration.
Lent by J. William Middendorf II



210. *A View of the Town of Concord*



211. *The Engagement at the North Bridge in Concord*



212. *A View of the South Part of Lexington*



213. THE BATTLE OF BUNKER HILL

Artist and engraver: BERNARD ROMANS (about 1720–1784), 1775

Engraving, hand-colored, 11 1/8 × 16 3/8 in.

This print, of which only six copies are known, is inscribed “AN EXACT VIEW OF THE LATE BATTLE AT CHARLESTOWN June 17th, 1775. . . .” Although primitive in execution, this contemporary engraving of the defense of Breed’s Hill has great historical interest.

Lent by J. William Middendorf II



214. MR. SAMUEL ADAMS (1722–1803)
 Artist: J. MITCHELL; engraver: SAMUEL OKEY (working in Newport 1773–1780),
 1775
 Mezzotint, 12 $\frac{3}{8}$ × 9 $\frac{1}{16}$ in.

Inscribed: "Printed by and for Chas Reak & Sam^l Okey Newport, Rhode Island, April, 1775." The Mitchell painting may have been taken from the Copley portrait of Adams now in the Museum of Fine Arts, Boston. Very few engraved portraits of historical personages were made in America during the Revolutionary period.

Lent by J. William Middendorf II



215. *HIS EXCELLENCY GEORGE WASHINGTON, ESQ^R* (1732–1799)
 Artist and engraver: CHARLES WILLSON PEALE (1741–1827), 1778
 Mezzotint, 11 $\frac{13}{16}$ × 9 $\frac{1}{2}$ in.

This mezzotint is one of the rarest and most important of the Washington portraits engraved in America. Only three copies are known. The attribution is based upon Peale's reference in his own manuscript notebook of 1778 to having begun the study on October 16 and finished and printed it on November 15 and 16. It was advertised for sale in the *Pennsylvania Packet* of November 21, 1778.

Lent by J. William Middendorf II



216. *LADY WASHINGTON* (1731–1802)

Artist and engraver: CHARLES WILLSON PEALE (1741–1827), about 1778
Mezzotint, $11\frac{3}{4} \times 9\frac{1}{8}$ in.

Companion to no. 215.

Lent by J. William Middendorf II



218. **GEORGE WASHINGTON** (1732–1799)

Artist and engraver: CHARLES WILLSON PEALE (1741–1827), 1780
 Mezzotint, 11 $\frac{7}{8}$ \times 9 $\frac{3}{4}$ in.

Inscribed: "Chas Willson Peale Pinxt et Fecit 1780. His Excellency George Washington Esquire, Commander in Chief of the Federal Army—This Plate is humbly Inscribed to the Honorable the Congress of the United States of America, By their Obedient Servant, Chas Willson Peale." In the background is pictured Nassau Hall at Princeton; the flag on the left, one of the earliest engraved views of any American flag, contains thirteen stars. This is the first signed and dated engraved portrait of Washington.

Lent by J. William Middendorf II



219. *BENJAMIN FRANKLIN*
(1706–1790)

Artist and engraver: CHARLES WILLSON PEALE
(1741–1827), 1787

Mezzotint, $6\frac{3}{16} \times 5\frac{5}{16}$ in.

Inscribed: "HIS EXCELLENCY B. FRANKLIN
L.L.D.F.R.S. . . . C. W. Peale pinx^t et. Fecit
1787."

Lent by J. William Middendorf II



220. *FEDERAL HALL, THE SEAT OF CONGRESS*

Artist: PETER LACOUR (working in New York
1785–1789); engraver: AMOS DOOLITTLE
(1754–1832); April 30, 1789

Engraving, $16\frac{7}{8} \times 12\frac{1}{4}$ in.

This engraving, of which only five are known, was issued in 1790 and shows George Washington taking the oath as President at New York's old City Hall.

Lent by Mr. and Mrs. Harry W. Havemeyer



221. *CONGRESS VOTING INDEPENDENCE*

Artist: ROBERT E. PINE (about 1730–1788); engraver: EDWARD SAVAGE (1761–1817); about 1788

Engraving, $18\frac{1}{4} \times 25\frac{1}{2}$ in.

This engraving was made after an unfinished painting by Robert E. Pine. Pine's painting was completed by Savage and now hangs in Independence Hall in Philadelphia. The engraving was made before the painting was finished. The copperplate exists today—incomplete.

Lent by J. William Middendorf II

222. *GEORGE WASHINGTON*

(1732–1799)

Attributed to JAMES SHARPLES (1750–1811)

Pastel, $8\frac{1}{2} \times 6\frac{1}{2}$ in.

James Sharples, his wife, and his three children, all of whom were to become artists, visited America from 1793 to 1801, at which time they returned to England. In 1806 the two boys, James, Jr., and Felix, returned to this country to do portraits, with the rest of the family following in 1809. After James Sharples, Sr.'s, death in 1811 the family, with the exception of Felix, removed once again to England. This portrait is one of the finest Sharples portraits of Washington, and may have been done from life.

Katharine McCook Knox *The Sharples* (New Haven, 1930) no. 26 (ill.)

Lent by J. William Middendorf II



223. *ALEXANDER HAMILTON*

(1757–1804)

Attributed to JAMES SHARPLES (1750–1811)

Pastel, $5 \times 4\frac{1}{4}$ in.

This portrait came from Bristol, England, where the Sharples family settled after the death of James, Sr., in America in 1811.

Lent by J. William Middendorf II



CONSTELLATION & L'INSURGENT—CHACE



224. *CONSTELLATION & L'INSURGENT—THE CHACE*

225. *ACTION BETWEEN THE CONSTELLATION AND L'INSURGENT*

Artist and engraver: EDWARD SAVAGE (1761–1817), May 20, 1799
Aquatints, $13\frac{3}{8} \times 30\frac{1}{8}$ in.

The battle between the American and French frigates took place in the West Indies on February 9, 1799. For our navy, newly refurbished to protect American shipping from the French fleet and privateers, it was the most important victory in an undeclared war (1798–1801) with France, a by-product of the Napoleonic Wars. This pair of aquatint engravings may be the earliest prints in this medium published in America.

Lent by J. William Middendorf II



226. *VIEW OF NEW ORLEANS*

Artist and engraver: J. L. BOQUETA DE WOISERI (working in New York 1807–1811), 1803

Aquatint, partially printed in color, 11 × 21 3/8 in.

Inscribed: "A VIEW OF NEW ORLEANS TAKEN FROM THE PLANTATION OF MARIGNY. Boqueta De Woiseri fecit in New Orleans Nov. 1803." A large eagle in the sky holds a ribbon inscribed "UNDER MY WINGS EVERY THING PROSPERS." The inscription, in addition to the fact that the two ships in the harbor and Marigny's plantation proudly display American flags, leads to the conclusion that the print may have been made to celebrate the Louisiana Purchase.

Lent by J. William Middendorf II



227. *VIEW OF THE NORTH ENTRANCE INTO THE HIGHLANDS OF THE HUDSON RIVER—WITH WEST POINT IN THE DISTANCE*

By ARCHIBALD ROBERTSON (about 1745–1813), about 1807

Water color, 14 1/2 × 19 1/2 in.

The title of this water color is inscribed on the back of the paper in the hand of the artist. It is certified, at the upper right, "drawn by Archibald Robertson, my father Andrew J. Robertson 19 West 35th St. New York." It is possible that this water color was to be included in a series of views of the Hudson intended to be published as prints, of which two, New York As Washington Knew It, and West Point, were issued. The steamboat shown at the right in this water color may have been intended to represent the *Clermont*.

Lent by J. William Middendorf II



228. *A VIEW OF WEST-POINT*

Artist: CHARLES BALTHAZAR JULIEN FEVRET DE SAINT-MÉMIN (1770–1852);
lithographer: F. BERTHAUX; about 1810
Lithograph, colored, 9 × 12¼ in.

This fine impression, published in Paris, of which only two are known, depicts Robert Fulton's steamboat going up the Hudson to Albany. It is said to be the only contemporary print of the *Clermont*.

Lent by J. William Middendorf II



229. *U. S. FRIGATE CONSTITUTION, OF 44 GUNS*

Artist: WILLIAM LYNN; engraver: ABEL BOWEN (1790–1850); about 1813
Engraving, 16½ × 21¾ in.

The *Constitution*, most illustrious of the six frigates authorized by Congress in 1794, was launched at Boston in October 1797. After more than one hundred and fifty years of service she is still afloat at the Boston Navy Yard. The topsails and halyards of the frigate and the sky are printed in colors. The flags and portions of the hull and rigging are hand-colored.

Lent by J. William Middendorf II



A VIEW of the BOMBARDMENT of Fort M'Henry, near Baltimore, by the British fleet, taken from the Observatory, under the command of Admirals Cochrane & Cockburn, on the morning of the 13th of Sept 1814, which lasted 24 hours & thrown from 1500, to 1800 shells, in the Night attempted to land by forcing a passage up the ferry branch but were repulsed with great loss." This scene inspired Francis Scott Key to write "The Star-Spangled Banner."

230. *THE BOMBARDMENT OF FORT McHENRY*

Engraver: JOHN BOWER (working in Philadelphia 1809–1819), about 1814

Aquatint, hand-colored, 10 $\frac{3}{4}$ × 17 $\frac{1}{16}$ in.

Inscribed: "A VIEW of the BOMBARDMENT of Fort McHenry, near Baltimore, by the British fleet, taken from the Observatory, under the command of Admirals Cochrane & Cockburn, on the morning of the 13th of Sept 1814, which lasted 24 hours & thrown from 1500, to 1800 shells, in the Night attempted to land by forcing a passage up the ferry branch but were repulsed with great loss." This scene inspired Francis Scott Key to write "The Star-Spangled Banner."

Lent by J. William Middendorf II



231. *THE PRESIDENT AND THE ENDYMION*

Artist: THOMAS BUTTERSWORTH (exhibited 1813–1827); engraver: JOSEPH JEAKES (recorded as working 1796–1809); 1815

Aquatint, printed in color, 14 $\frac{15}{16}$ × 20 $\frac{7}{8}$ in.

The painting from which this aquatint was taken also appears in this exhibition (no. 187). The print was published in London, June 1, 1815 by J. Burr & G. Ballisat.

Lent by Irving S. Olds

MINIATURES

232. *MAJOR GENERAL THOMAS MIFFLIN* (1744–1800)

By JOHN TRUMBULL (1756–1843), 1790
Oil on mahogany panel, 4 × 3 in.

This miniature of Thomas Mifflin, President of the Continental Congress in 1783, was done from life in 1790. Trumbull's Resignation of Washington at the Yale University Art Gallery uses this version of Mifflin.

Lent by J. William Middendorf II



233. *MOSES COX* (1734–1805)

By JAMES PEALE (1749–1831), dated 1796
Water color on ivory, 3 × 2½ in.

Moses Cox was a Quaker merchant of Philadelphia. James Peale, unlike his brother Charles Willson Peale, usually signed the miniatures he painted. This one bears his initials I. P.

Lent by J. William Middendorf II



234. *GENERAL PIERRE VAN CORTLANDT* (1762–1848)

By ARCHIBALD ROBERTSON (1705–1835)
Water color on ivory, 2 × 1½ in.

Archibald Robertson arrived in New York City in 1791 and for thirty years was a successful miniaturist there. Pierre Van Cortlandt was a major general of the New York militia. This portrait may have been painted soon after Robertson arrived in New York.

Lent by J. William Middendorf II



235. *PETER BOYLSTON ADAMS*

By JOHN SINGLETON COPLEY (1738–1815)
Oil on copper, 3½ × 2¾ in.

Peter Adams, a town official of Quincy, Massachusetts, was the younger brother of John Adams, the second President of the United States.

Lent by J. William Middendorf II





236. *MRS. CHARLES WILLSON
PEALE* (1744–1790)

By CHARLES WILLSON PEALE (1741–1827),
about 1769

Water color on ivory, $2\frac{7}{8} \times 2\frac{1}{8}$ in.

Peale married Rachel Brewer, his first wife, in 1762. This dainty portrayal of her shows Peale's skill as a miniaturist and was probably executed, as were so many miniatures, as a token of affection to be carried in a gentleman's pocket or worn as a pendant or brooch by a lady.

Lent by J. William Middendorf II



237. *GENERAL HENRY KNOX*
(1750–1806)

By CHARLES WILLSON PEALE (1741–1827)

Water color on ivory, $3\frac{1}{4} \times 2\frac{9}{16}$ in.

Henry Knox was one of Washington's generals in the Revolution and served as our first Secretary of War in 1785. It was General Knox who conceived the idea of the Society of the Cincinnati, an organization created in 1783 to maintain the friendly association of American and allied officers established during the war.

Lent by J. William Middendorf II



238. *JAMES PEALE* (1749–1831)

By CHARLES WILLSON PEALE (1741–1827)

Water color on ivory, $1\frac{5}{8} \times 1\frac{1}{4}$ in.

James Peale, a younger brother of Charles Willson Peale, was also an artist of note. He received his earlier instruction from his older brother, and, by an agreement between them, James executed miniatures while Charles confined his portraits after 1786 almost entirely to full size.

Lent by J. William Middendorf II

239. *MR. RUTHERFORD*

By EDWARD GREENE MALBONE (1777–1807)

Water color on ivory, $3 \times 2\frac{7}{16}$ in.

Malbone, one of America's most prominent miniature painters, was born in Newport, Rhode Island, worked throughout the East Coast doing portraits, and died in Savannah, Georgia. Mr. Rutherford married a Miss Stevens of Castle Point, Hoboken, New Jersey. The Stevens family was known for its interest in the development of the steam engine and competed briefly with Robert Fulton. The miniature has its original leather case.

Lent by J. William Middendorf II



240. *COLONEL NICHOLAS FISH*
(1758–1833)

Attributed to HENRY INMAN (1801–1846)

Water color on ivory, $3\frac{7}{8} \times 3\frac{7}{16}$ in.

Nicholas Fish was a prominent New Yorker, a close friend of Alexander Hamilton, and an officer in General Washington's army. In 1823 Henry Inman painted a portrait of Colonel Fish, from which this miniature was undoubtedly taken. In both he is wrapped in a cloak with a vivid red lining and wears the badge of the Society of the Cincinnati.

Lent by Mrs. L. Bond Powell



241. *MRS. NICHOLAS FISH*
(1775–1854)

Attributed to HENRY INMAN (1801–1846)

Water color on ivory, $3\frac{7}{8} \times 3\frac{7}{16}$ in.

In 1803 Nicholas Fish married Elizabeth Stuyvesant, a descendant and heiress of the famous Dutch governor Peter Stuyvesant.

Lent by Mrs. L. Bond Powell





GROUP OF PROFILE MINIATURES
OF MEMBERS OF THE SCHUTLER-
COLFOX FAMILY OF POMPTON
LAKES, NEW JERSEY

ARTISTS UNKNOWN

242. WOMAN, EARLY NINE-
TEENTH CENTURY

Water color on paper, applied gold earring,
 $3\frac{1}{4} \times 2\frac{3}{4}$ in.

It is of interest to note that in Fillmore Norfleet's *Saint-Mémin in Virginia* (Richmond, 1942) mention is made of a profile of a child wearing a circular earring, an unmistakable sign of a Santo-Domingan.



243. WOMAN, LATE EIGHTEENTH
CENTURY

Silk and lace appliqué, features in pencil on
paper, $3\frac{1}{2} \times 2\frac{1}{2}$ in.



244. CHILD, LATE EIGHTEENTH
CENTURY

Silk and lace appliqué, features in pencil on
paper, 4×3 in.

Lent by Mr. and Mrs. Samuel S. Schwartz

MISCELLANEOUS



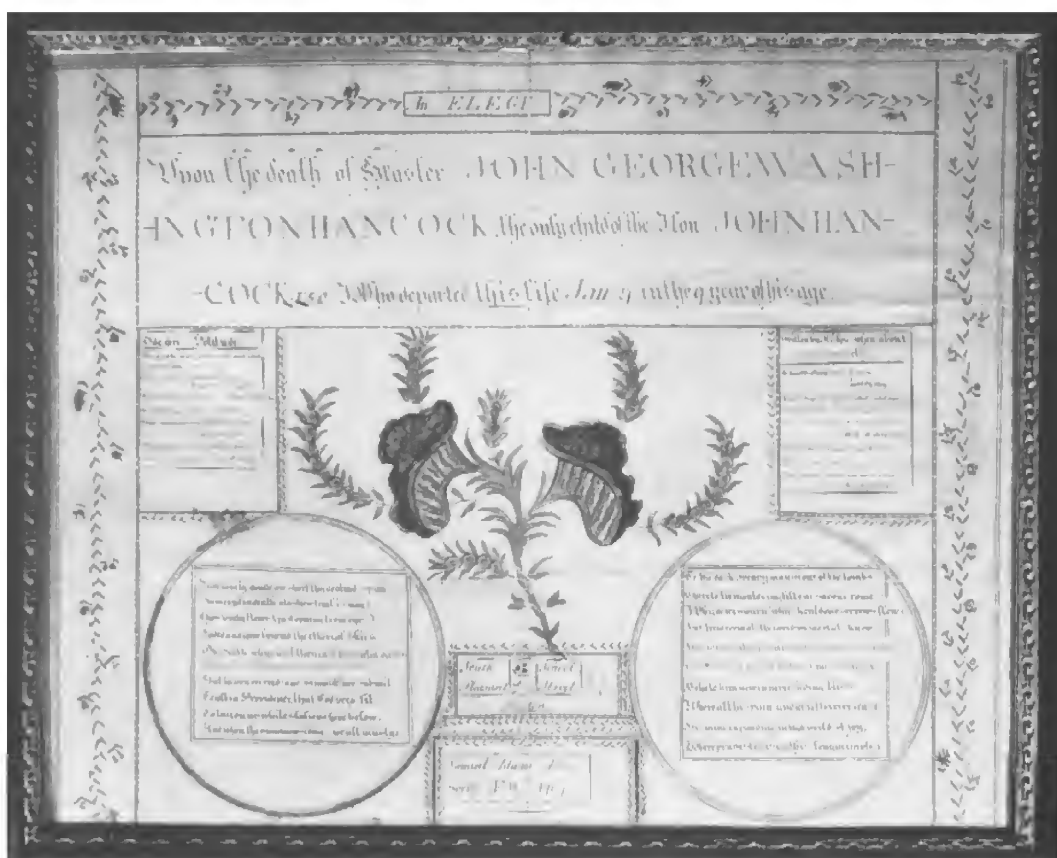
245, 246. *MUSICK* and *ARCHITECTURE*
 Printed for John Bowles & Son, Cornhill, London
 Glass prints, $14\frac{1}{4} \times 18\frac{1}{4}$ in. (with frame)

In glass prints, a mezzotint is fastened face down on a sheet of glass. The paper is then carefully rubbed off leaving only the ink shading and outlines of the engraving, and the colors are then painted in.

On one of these prints (no. 246) is inscribed "Printed for John Bowles & Son in Cornhill, Pr. 1.6." John Bowles in his catalogue of 1764 advertises "Sets of Fine Prints, Either for Collections in the Cabinets of the Curious or to be used as Furniture to ornament Rooms. They are all of them of a proper size for Glass."

These pictures, of a type popular in eighteenth century America, have their original frames and bear the label "Sold by John Eynon Map and Print Seller under the North Stairs of the Royal Exchange, Threadneedle Street, London."

Lent by Mrs. Henry H. Livingston



247. MEMORIAL

By SAMUEL ADAMS DORR, 1787

Ink and colors on paper, 14 × 18 in.

This is a penmanship exercise by Samuel Adams Dorr, South Pleasant Street School, Boston, Massachusetts, 1787, in memory of John George Washington Hancock, only child of John Hancock, who was killed at the age of nine.

Lent by Mr. and Mrs. Samuel S. Schwartz

(Opposite)

249. FASHION

Artist: JOHN BURFORD (working 1812–1850); engraver: ARCHIBALD L. DICK (about 1805–1855)

Engraving, 11 ¼ × 16 in.

“Fashion,” a chestnut mare foaled in 1837, was painted by John Burford, an English landscape, genre, and animal painter who worked in New York from approximately 1829 to 1850. Dick, the engraver, was a Scotsman who came to America in the 1830s. The horse ran in the famous Peytona-Fashion Match Race at Union Course, New York, on May 13, 1845, which was recorded by Nathaniel Currier in a lithograph considered to be one of the most important American racing prints. This engraving of Fashion was published for the New York *Spirit of the Times* newspaper.

Lent by Mrs. Paul Moore



248. *A PORTRAIT OF DICK*

By HENRY INMAN (1801–1846), 1827

Pencil on paper, $6\frac{1}{2} \times 5\frac{5}{8}$ in.

Inman, a portrait, miniature, genre, and landscape painter who worked in New York and Philadelphia, sketched this pony belonging to Henry Livingston, Esq., at Gaverack on the Hudson.

Lent by Mrs. Henry H. Livingston





250. *COAT OF ARMS*

By RACHEL LEONARD, about 1740

Wool embroidery, with original frame $15\frac{1}{2} \times 15\frac{1}{2}$ in.

The arms, those of the Fiennes family, ancestors of Rachel Leonard, were embroidered by her in petit point. Below the arms is inscribed "Rachel • Leonard aged 13: 1740 George Leonard aged 42." The Leonards of Taunton, Massachusetts are identified with the early iron industry in this country. George Leonard was Rachel's father.

Lent by Mr. and Mrs. Ralph E. Carpenter, Jr.

This book was designed by Bert Clarke.

It was composed in English Monotype Bell
and printed on Warren's Lustro Gloss by Clarke & Way
with engravings supplied by Publicity Engravers.

It was bound in Bancroft's Linen Finish cloth
and Mohawk Poseidon Cover by Clarke & Way
and in a limited edition by Publishers Book Bindery.